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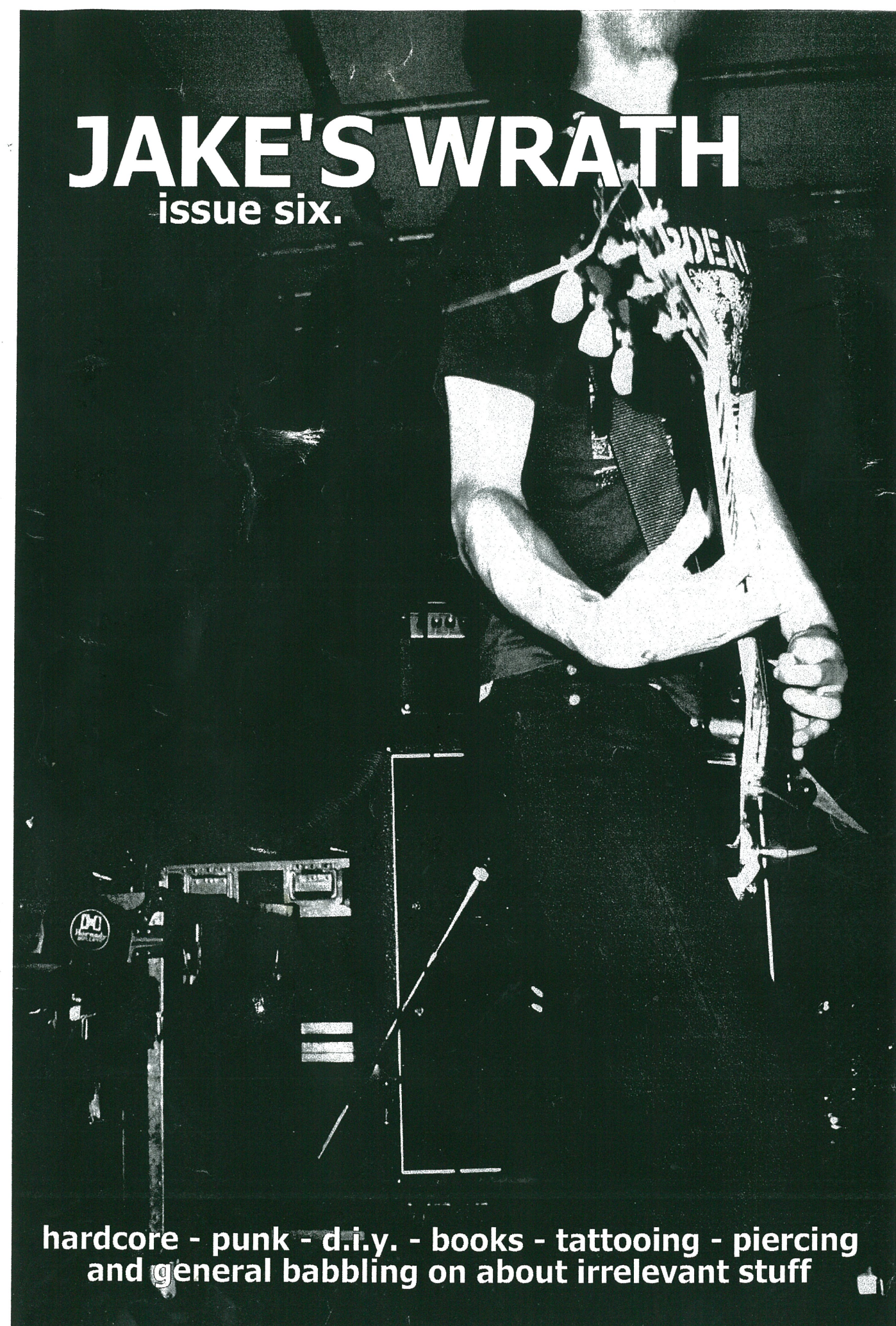
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JAKE'S WRATH

issue six.



hardcore - punk - d.i.y. - books - tattooing - piercing
and general babbling on about irrelevant stuff

punk rock: not a good cure for constipation

as demonstrated by...



kid bhnt



scientific bong



the steam pig



half mas

intro...

Damn it's been a long time since I sat down to write one of these... nearly two years in fact. Seeing as I've only been doing the zine for just over three years that's something of a gap! Since the last issue came out I've had a ridiculous amount of changes in my life...finished school, went travelling, came back, moved to Belfast, moved to Dublin, started first year in college, moved house twice, finished first year in college, moved house again, started a band and a distro...and through it all I worked on this! I don't think this issue is radically different from the last one...basically now, instead of being a 17 year old spa sitting on the side of a hill in West Cork, I'm a 19 year old spa sitting in a Dublin suburb!

So what's the story with this issue...well there's two band interviews, PUGET SOUND and BOXED IN. The former have been around for a while but I haven't seen them interviewed in years...this interview was basically meant as a catch-up on what they've been doing and what they plan to do, for anyone interested. The latter I interviewed simply because they've been around individually for donkey's years so I thought they might have one or two interesting things to say. Some of you may notice that possibly the most 'old school' of the band, Sned, is conspicuous by his absence, for the reason that he said he always did the interviews, and wanted to let the rest of the band have their say for a change. That and the fact that he was grumpy that day. There's also an interview with a Christian hardcore kid. That ought to lose me at least as many friends as the last issue did! I don't necessarily endorse or agree with any of Karel's views; the interview was included partly because of a desire to open up rational dialogue about one of the most controversial sub-genres of the hardcore scene, but mainly out of good old-fashioned curiosity. I wanted to know what goes on inside the head of someone who embraces two such conflicting lifestyle choices. That interview was done quite a while ago; if I did it again now I might ask different questions and be more challenging in my approach. Still I think it makes interesting reading. The rest of the zine consists of columns, reviews and a couple more short interviews; you can read them to find out what they're about! I particularly like the columns section this time round actually, you get political/historical stuff from James, personal writing from Ed, an opinion piece by Jamie, practical DIY advice from Hornby, and I get my chance to ramble on about this and that as well. It's nice and balanced. (Regarding a comment made in my column, Erin would like me to make it clear that she doesn't normally snore and she had a blocked nose that day!) The layouts in this issue are alright... I think they could have been better in places but they'll do. Writing is my thing, not graphic design. I was seriously considering doing the zine in an A5 cut and paste style this time round...most of the zines I've been really into in the last while have been in that format. I really like it but I've tried doing cut and paste by hand and it just wrecks my head! Maybe a scale down to A5 for the next issue will be in order, but this time round I'm sticking with the A4.

Recently I gave up drinking...for the second time in the last four years! I'm specifically not trading under the 'straight edge' label this time though, simply because this isn't a commitment I'm making for the rest of my life, but just a choice that feels right at the moment. There are a couple of reasons why I stopped, but one of the most significant was that I didn't feel comfortable at punk gigs unless I was drunk. When a subculture (for want of a better word) in which you're supposed to be able to be free of all the trappings and shit stuff of mainstream culture, becomes just another place where you feel you don't fit in, something is clearly wrong. So instead of trying to single-handedly solve any problems I perceived "the scene" as having, I decided to make some changes in myself instead. Every gig I've been to in the last month, I've been completely sober. And though sometimes I feel a bit awkward (not always being a particularly extrovert or socially confident person) it's a small price to pay for having full control of my body and my mind, and being able to connect properly to a 'culture' that is so important to me it partly defines who I am. I'm not saying I'll never drink again (that's actually highly unlikely) but right now, I prefer to be able to take responsibility for my actions and to interact with other people as *me*, awkwardness and all, rather than as some non-existent party animal who appears after a few cans.

Right, moral self-congratulation over... I guess I'm pretty much done. This is literally the last thing to go into this issue...every other page is printed and waiting to be copied up! It's been a long haul and sometimes I thought issue 6 would never see the light of day! Through the work that went into it, I have been sustained by the sounds of... MURDER CITY DEVILS, KYLESA, TEAR IT UP, NO REPLY, INDECISION, MORNING AGAIN, THE KILLING SPREE, FUKTIFINO, SOMEDAYSBETTER, MASSIVE ATTACK, *Requiem For A Dream* soundtrack, SCISSORFIGHT, STRETCH ARM STRONG, ELLIOTT, AS FRIENDS RUST, AIR, JAWBREAKER, EARTH CRISIS, PUGET SOUND, QUEEN, APHEX TWIN, NEUROSISS, FUGAZI, LOW, EASPA MEASA when the timer on James' stereo goes off at 5 in the morning, ALREADY DEAD practice tapes, and mix tapes from Kollin, Rob and Ed...tank oo!



Okay, well have a good summer (what's left of it), go to the last Warzonefest (you don't need telling) and everyone who's been involved in making punk rock in Ireland a healthy and active place in 2003, keep it up. Hope you enjoy this issue.

Liadain
9 August 2003.

The Inspiration

— Ed Spudmonkey's zines, especially 'Rollerblade Success Story', what an awesome zine

— That zine that Anto and Eugene did, can't remember the name but it's in the reviews section at the back

— Tea

— Global Action Society and the Campaign for Free Education in UCD; a bunch of people who might not have the most political experience or experience with activism ever, but they still fucking do it

— My best friend... you know who you are, you've been an inspiration and a support to me for nearly two years now. You're so dedicated to what you do and open to new stuff, you tell it like it is and you have a healthy amount of "fuck you" ness. The words on our matching tattoos still say it all and I wouldn't trade any of it cos we still have the best fun ever.

— Jackass; the only tv programme that encourages me to switch off the tv, get off my arse and go live my life while I still can

— The mammy and the da

— Fight Club. How did I manage not to see this film for so long?

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that'll definitely get to me, but if you feel like being reckless, here's my address till September 2003 at least:
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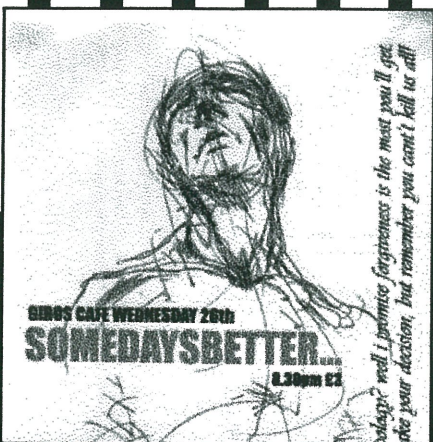
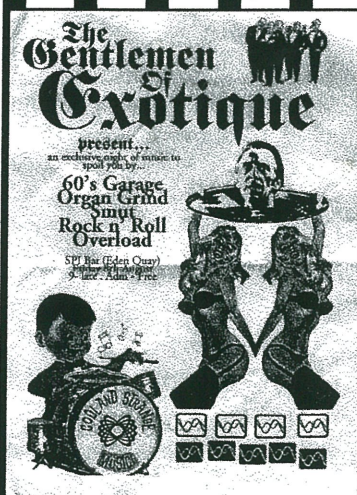
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the lovely contributors:

Hornby
James Redmond
Skippy
Jamie Grimes
Spuded

You can get more copies of this for €2 pppd in Ireland, anywhere else add another € or so. All back issues are completely sold out.

The cover photo is THE HORROR in Arnhem, Holland. My camera has something wrong with it that makes it think it's Glen E. Friedman when all I want is a bog-standard 'here's a band I saw' picture... but it did come out kind of cool.



Hooray for flyer art... And.. er... Clipart



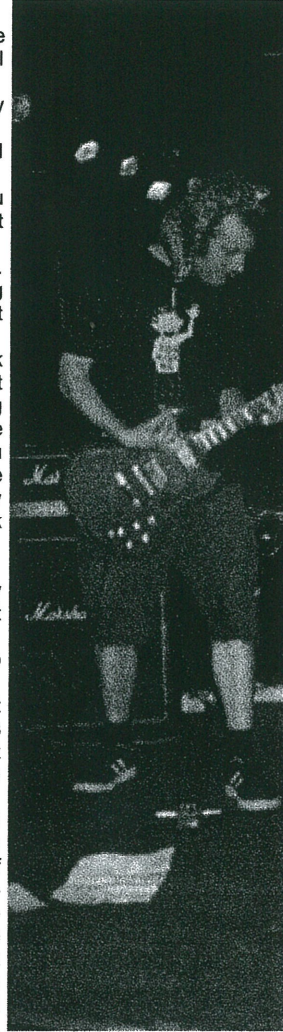
years old, if Liam said he was repressing it, would you let him?
 Ror: No. Let it go.
 Owensie: I don't think there'd be any need to release it again.
 Jamie: It's weird though, we still get people asking for it in the shop.
 Liadain: I know people who still want it. Some of the people I've moved in with are mad into my tape of it.
 Owensie: We still get requests for it at gigs.
 Jamie: Did you just get sick of playing those songs?
 Ror: We really want to knock the old stuff on the head.
 Jon: Some people wouldn't be too happy with that. We do get "ah, play the seven-inch!"
 Ror: People want to dance and we're not really a mad dancey band.
 Jamie: I know there have been at least two occasions where Owensie's voice went and ye played instrumental. So I was wondering, is there more importance on the music, are the lyrics secondary, is music the main thing or are ye trying to get something across?
 Owensie: It has been over the last five or six songs that we've written, but I think we're coming back out of that again, we're trying to put the focus back on vocals a bit more cos we were spending like three months writing a song cos we'd keep putting changes in.
 Jamie: Yeah, what was the deal with that supposed five years writing a song thing?
 Owensie: Oh that was just...
 Ror: A lie!
 Jamie: But is it a big long-drawn out horrible process?
 Ror: It can be, we can get real narky, not with each other but we get disillusioned. Like the song that took a couple of months, we'd write the song, and then we'd get rid of the intro, and then we'd write it again with a new intro and then we'd get rid of the end, and then we'd throw away the middle, we could have two bleedin' albums out of the one song! It drove us mad!
 Jamie: Do you think recording is kind of an ad for what you're like live, or is playing live an ad for what you're going to be like on record? Cos there's a big difference between the two. Is there one thing ye prefer over the other?
 Ror: I like playing live.
 Jon: Yeah.
 Owensie: Playing live is the best. Recording's a pain in the arse. The problem with recording is if it's shit and no-one's ever heard you before, they'll listen to your CD and say, oh they're crap.
 Ror: If you're gonna record you've gotta be fuckin' serious about it and that's just really annoying. Like when we were recording last time, we recorded three or four songs and then we found out that the mic on the floor tom wasn't working, and that just wrecks your head! It's hard.
 Jamie: I know you had plans to go in and do four or five songs at some point, so what's the plan with that? Is it gonna be for release purposes or just for its own sake?

Owensie: There was talk of a split ten-inch with someone.
 Ror: We're trying to do more outside of Ireland.
 Jamie: Would ye realistically like to have stuff out on labels from outside of Ireland?
 Ror: Yeah. I would anyway.
 Jamie: Dream label? Any label in the world could stick it out, who'd it be?
 Owensie: I don't know any labels at all!
 Ror: We'd like to think that we have something going on with a label in Europe, but we'll just have to see. There's no point really talking about these things unless you've recorded and you've sent the bastard off. I sent around a couple of copies of the album and we didn't really get any replies...and then you hear a sampler of the label and you're going, "jesus man, and they didn't like us?"
 Jamie: Right, I'm going to attempt to draw this to a close now, unless Li has any more questions.
 Liadain: There was one, actually. You've all been into punk for a good while now, I would imagine. What keeps you into it? There's so much stuff that I find incredibly annoying about it, and there are a lot of things that are good about it as well. What would you see as the good things?
 Owensie: Well at this stage punk is all the people that we hang around with, people we go drinking with, people that we socialise with, it's all people in the punk scene.
 Liadain: So you wouldn't have any friends without it!
 Owensie: Yeah, pretty much! Like I've tried, and I still am. living in shared accomodation and getting out of the scene, just to live with different people and to not be surrounded by people who agree with most things that I say or think. But I fucking hate it! I get really bored. So I guess it's...a way of life!
 Jon: We've alienated ourselves at this stage.
 Owensie: Yeah, we're fucked!
 Jamie: So you're going off to Brazil. What's the plan?
 Owensie: I'm going to have to look for a job as an English teacher.
 Jamie: How long are you going for?
 Owensie: Six or seven months. I'm leaving in September, then Jon and Ror are coming over in...
 Jon: ...January... February... March... it's getting later and later!
 Ror: We're all going to do a bit of travelling, and then we're going to meet in Brazil and tour in Brazil in February or March. We know the score this time so we know how to book the gigs better, we've got better contacts. These things get easier as you do them more.
 Owensie: And there's talk now of playing Spain, since Friday, and doing a tour of Sweden in September.
 Jamie: One last question; are we ever going to see the PUGET SOUND underpants being made?
 Ror: The pantaloons man! I was all into it, and then SUBMISSION HOLD have underpants, and other bands have underpants, so we'd just be another band with underpants.
 Una: You don't have to do the thong thing. Do pants for boys!
 Ror: We could do y-fronts.
 Una: Speedos!
 Ror: Maybe socks.
 Jamie: Duvet covers!
 Una: Willy warmers!
 Ror: We saw a band with big willy warmers, ELECTRIC EEL SHOCK, you'd have to have the biggest cock, it was like the length of your leg.
 Owensie: Five euros!
 Ror: It was a John Holmes sort of thing. Long schlong.
 Owensie: Wristbands, that'd be good.
 Liadain: Oh, one other thing (indicating album cover artwork), what the hell is that? I've heard there's a helicopter in there somewhere.
 Owensie: No, it's a plane. Two planes.
 Una: It looks like an eye as well.
 Liadain: Is it meant to be an eye?
 Owensie: No, that's just how it came out after all the filters and bits.
 Liadain: Is it actually meant to be anything at all?
 Owensie: Yeah, it was originally a desert storm scene, I used loads of filters and effects on it. It was originally a bomber firing missiles into the distance, and you can see the explosion here and the troops advancing forward. I overlaid it with a passenger plane underneath the bomber.
 Liadain: Oh! Oh I see it now!
 Ror: It's like the whitewash of a sonic boom coming at you. And then when you put on the album it's the sound waves smacking ye in the face. Hahahaha!

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Liadain: Do you want to all say something to the tape so I can figure out who's who when I'm transcribing.
 Nick: Hello, I'm Nick.
 Ashley: And what do you do?
 Nick: I'm the general idiot.
 A: He sings, for the record. I'm Ashley, I play guitar.
 Chris: I'm Chris, I play bass.
 Dingo: I'm Dingo, I play guitar as well.
 L: So what did you think of the gig last night?
 A: It was great fun. People were jumping around, that's what it's all about.
 L: Yeah, I don't think I've ever seen that many people jumping around in there (The Music Room). Did you just come over for the one gig and now you're going back again?
 N: Yeah.
 L: Is that not really expensive to just come over for one?
 N: Well, we got cheap flights.
 A: By the time we got paid the whole thing's gonna cost us about £40 each, well worth it.
 N: Mero just said come over, you can use the goodwill of everybody else helping out with equipment and that, so we were like, okay! It's a chance to meet up with old friends and meet new friends too.
 It sounds like a cliché but it's true.
 A: The thing is that the four of us work so it's good that you can just nip off for a weekend. Except for Chris who was meant to be in work tomorrow, but he's realised that his flight's a day later than what he



A: And couldn't find one—
 D: ...so I approached Ash.
 A: ...so we turned to Dingo!
 D: I couldn't find a guitar as well, cos my house was robbed and all my equipment was stolen, so I joined without any equipment. Eventually I got a guitar and started playing with BOXED IN, and here I am!
 N: There's Sned as well, but he's been in every band under the sun and we've heard about it so many times we don't feel the need to talk about it! He's the guy who bashes skins and gets stressed out.
 L: You did a Scandinavian tour there a bit ago didn't you? What was that like, how did it compare to playing in the UK or playing here?
 N: Completely different.
 A: Finland in particular was—
 N: Finland's not actually part of Scandinavia.
 A: Oh yeah, sorry, we were told that when we went there. They're Nordic. But Finland's like a whole different world. I think the most striking thing about it was, we played this big two-day festival, and there was only two bands, us and UNKIND who we toured with, who were really from a punk rock-ish type of background. What you've got there is a festival full of hundreds and hundreds of people who evidently weren't going to like us. Now if you'd done that in Britain, people would have gone home. It was quite bizarre to see a whole load of people who probably didn't like us, all stood and appreciated it.

BOXED IN

If you've ever listened to any UK hardcore bands ever, you've probably come across members of this band. Five UK scene veterans playing straight up no frills fast hardcore = BOXED IN. After they played a raggingly energetic show in Dublin I tracked them down for what turned out to be a rather long chat due, among other things, to Nick Enslaved having ridiculous amounts of coffee beforehand...

thought.
 L: So you split up this week and then got back together again.
 N: Well, mmmm....
 L: Are you not supposed to talk about that?
 A: Well, we've reached a stage in our lives, where at our age — and I'm in the middle, cos I'm 34 next month so I'm the middle aged in the band — we're at that stage where tempers flare over the strangest things, but we're back now and we're stronger than ever. That's it, I'm not saying any more!
 L: Okay. You've got an "ex-members of" list as long as your arm, so who was in what band exactly?
 N: I was in EBOLA... I was in SHOT TO FUCK which was a very short-lived band that I used to do with friends where I lived, a stripped down hardcore band, probably weren't that good but we enjoyed it,

got to the stage in SAWN OFF where I was the only one left, and that's how BOXED IN started really, the last line-up of SAWN OFF plus Nick on vocals, we decided it was time for a change.
 C: I was in HEALTH HAZARD, and that lasted two years, and then SUFFER, I played bass in DOOM at the same time, and then DOOM split up and I wasn't in a band for a year, year and a half, and then I got a chance to play bass with SAWN OFF...
 A: We were just looking for that good-looking guy to complement us, and in you came!
 D: I started in a band called MINUTE MANIFESTO in Southampton, they split up cos we were useless and didn't do much really. Played bass in PARADE OF ENEMIES for a bit, and then I moved to Leeds and I was bored not being in a band and SAWN OFF needed a guitarist—

N: People in flowery trousers jumping around, jugglers going absolutely bonkers. The festival was a mixture of all kinds of bands, hip-hop, electronica, dance, dub, loads of styles of music.
 A: That band before us sounded like THE STYLE COUNCIL or something!
 N: Yeah, it was a real wide variety.
 A: We were on a ten-foot high stage!
 N: By a river! It was in the daytime as well, we're so used to playing gigs at nighttime when it's dark and sort of comforting to an extent, but in daylight everyone can see you!
 A: The next day we played a two-day punk rock festival, I think everyone else was Finnish, it was two full days of bands and it was great. The one thing about it, which happens in Belfast as well, you arrive there at twelve o'clock in the afternoon and

wise you had some form of meat, you had your chips or your mashed potato and you had your peas and carrots and you never really thought about it. The first punk bands I was listening to were the anarcho bands in the 80s, and I guess as a kid you're quite impressionable to what, for want of a better word, your peers are saying and what the record sleeves are saying, whether it was NAPALM DEATH or whatever who were questioning the meat industry and why people were doing it, and it was the first thing that made me think about it. I guess I went vegetarian because of punk rock.

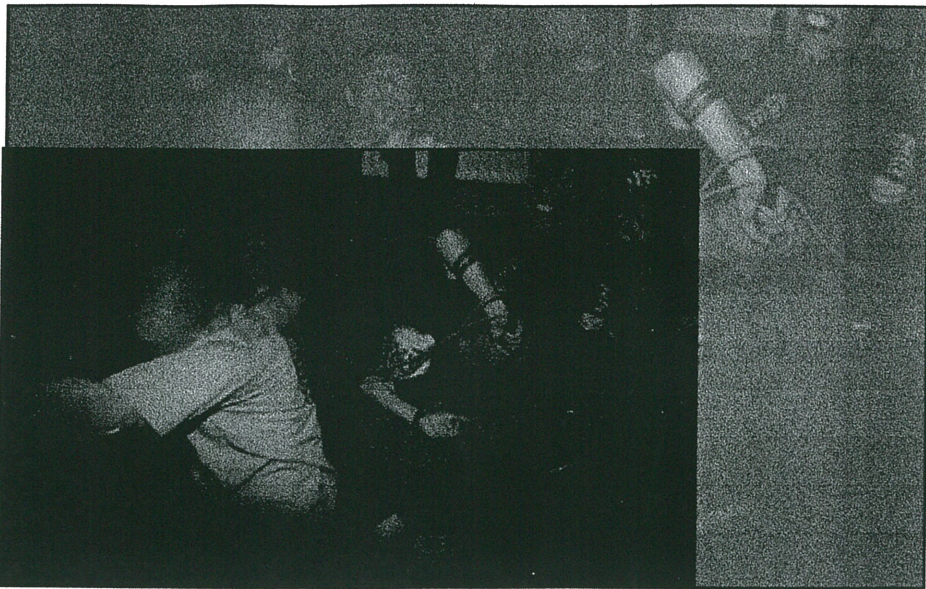
N: It's undoubtedly had a profound effect on the way I think and the way I live... for me there is no other way! Haha... It just makes sense to me and it obviously makes sense to a lot of other people.

A: There's a whole lot of other things as well, I mean when you were a kid did you think twice about having a coca-cola? I guess that's what bands today are still doing, I guess it's what we're still doing in a way. No-one's telling people what to do or anything like that, but it's reading lyric sheets and that, it sounds daft when you listen to half the punk rock bands where you can't hear the words anyway, us included, but then you actually sit down and read their lyric sheets, and as long as you're not sitting there going "I can't do that because DISCHARGE said you can't"... You start thinking about things.

D: I think it goes further than punk rock, there's other people out there not into the punk rock scene who're into vegetarianism, animal rights, anti-globalisation, like Amnesty International came in and did a talk and that was good...

A: And the Lost Film Fest and things like that, that go hand in hand with punk rock over the years... Things that you did and took for granted in your everyday life, all of a sudden you're looking at it in a different light because of something you've read... I'm not saying you take all those views on board straight away, but at least you start thinking about things that you're doing, that's pretty good.

N: If you look at it like a big wheel, punk rock is part of a wheel of ideas, and we've got some of our ideas



to people who're not in punk, but they're involved in political issues, animal rights, squatting, these things are all part and parcel of the same idea. We're all involved in it in different ways, and we chose to do it this way. You could argue that what we do is not really that active or that political, cos we're a band. There's this idea that bands have more to say than people who aren't involved in bands. We're a band, we don't have all the answers, we're expressing what we actually feel, which isn't a bad thing—

A: All we're doing is making our observations, you don't have to be a punk rock band to do that. Someone like Frank Zappa, for example, he'd come out with a whole load of stuff. Anything you can read like that, if it makes someone actually think, not necessarily "meat is murder, don't eat it" but if you actually make people think about what they're doing as against preaching at them, I think that's a better way. I've changed some of my opinions over the years when I've read a lyric sheet and it's made me think about things.

N: I think you can get different perspectives from different people, different people have a different take on a different subject. Sometimes you get so clouded with other things that are going on in your life that you forget and you can't see a way through a particular impasse, if you like, you get stuck in your way of dealing with a situation, and someone comes along and goes "well, what about this?" and you try it and realise it makes sense, so you're constantly evolving, constantly learning. I just feel sorry for people that don't, they're just stuck, they can't progress. Ultimately punk should be about learning, progressing as human beings. I think punk rock has a lot to offer.

A: It's a catalyst, it was for me, to start thinking about things.

D: Just an example, my girlfriend, she's from South Korea, and when I met her she didn't know about the punk scene, and the whole DIY, political aspect of it kind of made sense to her cos she was involved in radical issues when she was a student in Korea. In South Korea, punk rock, it's not like DIY or political cos it hasn't really reached that far. It's reached China and Japan I guess, but in South Korea it's just not heard of. But there's still political issues going on in everyday life.

A: People accept the norm, don't they? I think that's what it did for me, for want of a better phrase it stopped me accepting the norm.

N: I think people do understand that certain things in the world are wrong, but I think ultimately some people think they're utterly powerless to actually change anything, stuck in a nine to five existence, consumerism is like the biggest god in the fucking world, and I think the irony of it is that the punk scene is very much consumerist as well, it's like I must buy this record, I must buy this t-shirt, I must do these things, and sometimes it becomes so evident that we're not that different from the bigger

world, we're still doing things the same way, but somehow or other we're made to think that we're actually better cos we've all these ideas, we assume we are better than everyone else, and I think that that's a wrong idea to have. I'm not saying we think we're better, but when you've got people that are involved in political issues that aren't involved in punk, who are actually trying to reach across and make themselves heard to other people and strike chords, it's like you said, it's like a catalyst. We're part of this wheel, I don't know what it's called, of life or whatever, we exist as part of that and that has to exist because otherwise those ideas will die out, we won't have that sort of impetus or inspiration to say, I'm sick of this bullshit lifestyle, I want to live my life free of all this bullshit. I just want freedom.

A: The best thing is to have the knowledge to make as many informed decisions as you can. The more actions that you do as part of your daily life that you feel are informed and justified, the more of that you can do the better.

Jamie appears.
Jamie: Are ye giving her your life stories or what?
A: Haha! Nick's got up to age six now.

N: I think it boils down to control, I think we all want to have control of our lives. You can't always have 100% control but I think you can actually take back a lot of it and that's really really important because so much of it's taken away by institutions, everyday life, bosses, the government, etcetera, and you've gotta take control of it back somehow because otherwise we forget who we are and we just become a number, a barcode on the back of our heads. Sorry, was that a bit deep?

A: No, I thought it was pretty good actually.
C: You don't really have a choice though—
N: We do have a choice! We do have a choice.

C: Yeah, if you get sacked or whatever, what are you gonna do? Sign on, and then you're under control.
N: Yeah, but it's how you use that control, if they're gonna abuse you, you can still take them for a fucking ride. I do think, ultimately, the whole thing, punk, the political thing, it's all about control and taking back control.

C: But if you're doing that, then you don't have control over the fact that you're going to get arrested, there are still cops and you still don't have control.
N: Yeah, okay, but you still have an element of control in that situation, over what road you're gonna go down, you do still have a say no matter what you might think.

A: I've got a Staffordshire bull terrier to get home to.

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www.flatearth.free-online.co.uk/boxedin



record reviews

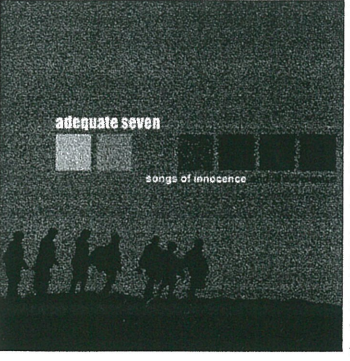
let us make your decisions for you

Some of these reviews were written about a year and a half ago, so bear with me. I've put a little doofer beside my favourite records this issue, and addresses for the smaller labels and DIY releases. I didn't put in addresses for the bigger labels because they're mostly based in the US so it's easier (and usually cheaper) to get their stuff from a European distro. Much as I'd like to buy everything I can't afford to...the stuff reviewed in this section has been bought, borrowed, copied or kindly donated over a period of about a year and a half. I'm not too fussed about the non-Irish stuff, but I would like to get a more comprehensive coverage of Irish DIY action going on. I buy as much of it as I can, but I'd really appreciate it if bands would send me their releases for review. Thanks of course to everyone who did send stuff, it is much appreciated.
Reviewers: Skippy (SKP), Liadain (no initials).

ABSCCESS 'Through The Cracks of Death' CD (Peaceville)
No doubt ABSCCESS think they are very evil and scary and what not, but to be honest, the most frightening thing about this CD is that — despite being on Peaceville and having song titles like 'Vulnavia' and 'Raping the Multiverse' — much of it sounds identical to what passes for hardcore these days. Skippy, where are you when I need you? Oh look! Here he comes! And he says...

AGORAPHOBIC NOSEBLEED 'Frozen Corpse Stuffed With Dope' CD (Relapse)
Wwwwoooooo..... what the fuck.... aaaahhhggggrrrrr.....this is the shit...1000 mph face ripping grindfuckingcore madness...uuuhhhggggg.....buy now, and Danny Lilker makes an appearance for the "hang the pope" cover too....who you say...fuck you.... SKP

ANAAL NATHRAKH 'When Fire Rains Down From The Sky...' CD (Mordgrimm)
With my self imposed deadline looming large, my reviews section was looking a little bare, so I went round to Ed's house and said 'here, lend me some of your new trendy hardcore to review'. And this is what he gave me. Spa. :-). But it's actually pretty good, epic and Metaaal as fuck, hyper speed thrash (or is it called grind? Fucked if I know) with completely mangled vocals from the depths of hell. Some slow atmospheric interludes show up every now and then to break up the madness. This is the kind of record that could appeal to fans of both hardcore and metal, as proved by the fact that both I and my Very Metal flatmate Crow like it a lot! In fact Crow has just informed me that this is what is known as Black Metal, I guess it's the hardcore kid in me that just hears it as plain ol' thrash! But damn it's good, I can even handle the occasional solo if it means that such brutality is available for my listening pleasure. Six tracks in 27 minutes. Music for killing nu-metallers to.



ADEQUATE 7 'Songs Of Innocence And Of Experience' CD (Household Name)
I was really tempted to just say "One word: trumpets. One phrase to describe

that word: A bad idea." and leave it at that, but I thought I'd try and be a bit fairer, seeing as Household Name were one of the only labels to send me any stuff for this issue! I just fucking hate trumpets, and all forms of brass instrument! I hate them in ska, I hate them in classical music. They are the reason I only own two jazz CDs. And they are a fucking horrible idea in a hardcore band. However, if I avert my ears from their horrible parping, I become aware that there is actually some dead good catchy old school hardcore on this CD, in the vein of... argh I can't think, the trumpets are getting in the way! They seriously are like some sort of mental block for me. Like parsnips. Fuck... aaahh... rationalise here, try and be fair on this band who do have some deadly, well thought out politicised lyrics and who probably come from a hardcore background. If you're a bit less blinkered in your musical taste than me (i.e. you can stand trumpets) and you like bands like BANE, ENSIGN, 7 SECONDS and GORILLA BISCUITS, then totally check this out. In fact I am off to give it to my trumpet-fan flatmate right now. *Household Name, PO Box 12286, London SW9 6FE, UK. www.householdnamerecords.co.uk www.adequate7.co.uk*

CAPTAIN EVERYTHING 'Learning To Play With...' CD (Household Name)
When Household Name offered to send me stuff for review, I really should have warned them that their move away from releasing dodgy hardcore has not necessarily been mirrored in my own musical taste. The fact of the matter is, if something is reasonably heavy and mid-paced and occasionally goes 'chugga chug chug', I am more or less guaranteed to like it, no matter how uninventive. Everything else, however, has to try a bit harder. CAPTAIN EVERYTHING's press release says "Classic pop punk for a new generation of punk brats" which I (cynically) read as "Will not appeal to anyone over the age of 16".* There's nothing actually wrong with this CD (apart from the direly typical bland pop-punk lyrics), it's just a bit too formulaic for my liking. Maybe I listened to too many Fat Wreck samplers in my youth or something, but I really feel like I have heard every single song on this before. Does absolutely nothing for me. I really should have warned them. I feel quite bad about it. *Taking the piss out of press releases is a cheap shot, I know, but it's so much fun!

COLDWAR 'Whore Bred And Hell Raised' CD (Toxic)
The debut album from the nice angry men from Dublin. The flyer says "11 tracks of pure Crossover Aggression" and I have no reason to contradict that description. I have to say though, it's not as much of a step up from their 'Gods of War' demo as I was expecting. Out of the 11 tracks, 5 are from the demo, and there isn't the improvement in sound quality you'd expect. The whole package overall doesn't look any nicer either; I actually preferred the graphics and layout on the demo. As usual the lyrics are a bit cheesy, check this out from the title track: "wartorn from the womb/ screaming into the black/ ... brain-fed sterile death/ born and brutalised in

Mordgrimm, PO Box 3305, CMI 3FB, UK.

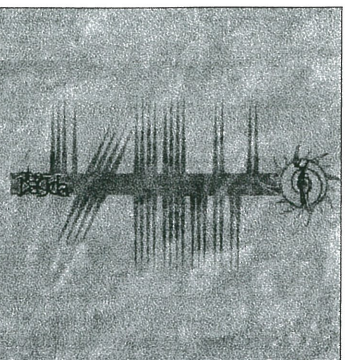
BLOODBBOX 'Structure Against Self' CD (self released)
New Zealand's two man wrecking crew BLOODBBOX are an unhealthy mix of insane sampling and fucked up arrangements. Everything is thrown into the melting pot here...hip hop, reggae, death, grind, industrial, drum & bass, noise and every other kind of sound source to boot...no two songs outta the seven here are the same as the insanity keeps pouring from the speakers. Hard to describe, one minute death metal riffs, drum machine blasts, death growls the works...next thing you know it's all chilled reggae and lush sampling...madness indeed...The quality on the CD could be better as it doesn't do them the justice they deserve after witnessing them live. SKP

BOY SETS FIRE 'Tomorrow Come Today' CD (some major...)
I don't know... it's all a bit too nu-metal for me. This coming from someone who owns four KORN records cannot be good. Well... it's not nu-metal exactly, but maybe a cross between what Sean McKee once described as "shit woolly hat metal" and Kerrang's version of emo... basically, it's still BSF, just polished up to kingdom come for the masses. I do like it, but in that same sort of guilty way that I find Avril Lavigne quite catchy actually. If you value your punk points stay well away.

DAGDA, THE 'Threefold' CD (Control/Enslaved)
To quote a member of this band talking about something else altogether: "Feel the crushing weight!". It is heavy. It's THE DAGDA, they're ex-MY NAME IS SATAN and JOBBYKRUST and lots of Belfast bands, what else would you expect? It is also very good. But there's a lot - a lot - of expectations to live up to with those sort of bands on your ex-list, and in my opinion this record is not as good as it could have been. Sure it's up there with bands like DAMAD and NEUROSIS in my "Good things to listen to when I want something super heavy and technical" list but... to be blunt... it's not as good as MY NAME IS SATAN, it's not as varied, it's just that little bit too repetitive. I mean... christ, it's not a bad record, but it lacks that little something that could have made it a fantastic, grade A, listen to it nine times in a row record. The sad thing is if MNIS had never existed it might seem that good, but that's some hard background to live up to. It might not be fair to judge something against a recording of a long dead band, but godammit if I just can't help it. Glyn's gonna hate me now and Trues won't let me look at his bald head any more :(*Control, PO Box 6591, Dun Laoghaire, Co. Dublin, Ireland. Enslaved, PO Box 169, Bradford, W. Yorks, BD1 2UJ, UK. dagdahardcore@hotmail.com*

DAG NASTY 'Can I Say' CD (Dischord)
In case you've had your head in the sand for the last while, I'm not 15 years too late with my reviews; this has actually been remastered and reissued, to coincide with the release of the new record I presume. This CD is a rarity in a way; a genre-defining and influential record that hasn't dated at all. You could probably play it back to back with a melodic hardcore record that came out last week and not spot a difference, apart from 'Can I Say' would probably be better. So many classic bands have, in my opinion, dated really badly (DEAD KENNEDYS and AGNOSTIC FRONT to name two obvious examples) but this is one of those classic records that has really stood the test of time. If you don't know what I'm talking about I suggest you go out and buy it

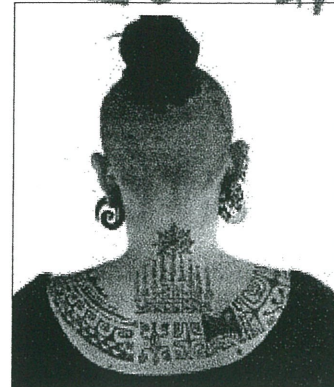
hell" I didn't realise Wicklow was that bad a place to grow up! Looking back over what I've said I'm making this sound like a bad record, which it isn't, it's just by comparison with what they've done before I feel a bit let down. If you like your hardcore with a metal feel (or vice versa) and you've never heard COLD WAR then by all means check it out, but if you're looking for more than what you got on the demo then don't hold your breath. *Toxic, Suite 2, Blessington St., Dublin 7, Ireland. www.hardcore-times.com/toxic*



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hell*n skullduggery tatu



What started your interest in tattoos? Did you always know you wanted to be a tattooist?
It's hard to pinpoint exactly what started my interest in tattooing. I was living in Dublin and taking part in a portfolio course, with the hope of getting into art college. I was kind of drifting along. I always had an interest in body adornment and the idea of a more permanent art form. I didn't have too much exposure to tattooing when I was younger so I suppose my interest in the punk scene was a good kick start. This led to me approaching a tattoo studio.

Do you have any formal art or tattoo training? I'm just curious as to what your 'formative years' were like.

I come from a creative family, so I've always been drawing and making things. I did go to NCAD (National College of Art and Design. -L), but I didn't last too long. Now I think I would treat art college differently.

Why did you decide to set up your own studio? What are the advantages and disadvantages of working from a shop instead of from home?

Luckily tattooing is a great skill to have if you like travelling. I took full advantage of this over ten years. The only disadvantage to travelling like I have is I never got the chance to do larger, more detailed pieces of work. So now I centre all my energy on the studio and creating designs. And of course there is the obvious reason I am my own boss. One of the pros of working from my shop instead of the house is the amount of work I do, and I get to meet a wider cross section of people. Disadvantages, is the headache of bills and paperwork, and not being able to travel as easily, that's difficult for me. I'm happy with my decision to open my own studio, I've had a lot of support from family and friends. I'm doing what I love most and it makes other people happy too.

You used to have a piercer in the shop as well, but that went a bit wrong if I recall correctly. But now I hear you're going to have another piercer on board soon?

Yeah that fell through pretty early on. But now Lesley is training. I have every faith that she will make a great piercer, and she's also fun to work with.

Do you think accountability -- from an aesthetic point of view -- is part of your job? Like do you ever look at someone and go "you are totally going to regret this in ten years' time, I'm not doing it" or do you leave the decisions to the customer and get on with it?

Since the studio is appointment only and custom work, we've set up a system that involves a consultation before the actual tattoo appointment. I feel I am accountable to a certain extent. I give my professional opinion on design and placement but I don't want to go to the other extreme and force people to change their minds. People can feel nervous and vulnerable when getting a tattoo. There has to be a healthy balance. If I feel someone is too unsure, I'll try and persuade them to take more time. It is for life after all.

You seem to be able to tattoo everything from traditional to tribal to almost photo-realistic; is there any style that you would consider to be uniquely yours?

This is a difficult one to answer. During the years I've worked in many different countries and studios, so it's really helped me to be versatile, to adapt to whatever style is requested. Throughout the years black and grey shading is the technique I have enjoyed the most. In recent years people are opening up to a lot of colour, so I'm loving that. My studio is not at the stage yet where I can just specialise in one style.



Thanks for the interview. Any final words?
Nope, not really, thank you for letting me babble on. I can be contacted through the website or by phoning the studio.



75 Dublin Road,
Belfast BT2 7HF
www.geocities.com/
skullduggery tatu
(028) 90 240 381.

How has your interest in tattooing interacted with your interest in the punk scene?

The punk movement has influenced my whole life, from the DIY ethic to the countries I have travelled to. I've spent many years tattooing within the punk

scene and met many amazing people that have influenced me. There is still a lot of stigma attached to tattooing, thankfully this doesn't really exist in the punk scene.

What's your opinion on laser removal?

The methods that were used years ago for removing an unwanted tattoo were pretty barbaric, leaving massive scarring. So the laser removal these days is pretty amazing, leaving only slight white discolouring. I met two guys in New Zealand that were taking an innovative approach. For people with unwanted tattoos, they would use a mixture of clever design to cover up and laser away minor pieces of the unwanted design. I've got to go into collaboration with the laser removal industry. When I'm approached by someone wanting help with an unwanted tattoo I try my best to come up with a design that doesn't look like your typical black clumsy cover-up. But if it's on the hands or face, I will recommend laser removal.

What was the most painful tattoo you've got?

Another difficult question. Some areas of the body are definitely more painful than others, which you yourself will know (*having taken the work she did on my leg okay, but yelled and made her stop after a few minutes when she tattooed my foot, -L*). I frequently get asked about the tattoos I have gotten done traditionally (*using needles on the end of a stick to do the work by hand, instead of a machine*). People expect those to be the most painful, I reckon they were the most pleasant.

What's the weirdest tattoo you've ever done?

Another question I get asked a lot, and one which I never really have an answer for. There have been quite a few that have made me giggle though.

Do you have any advice for people thinking about getting their first tattoo?

Research. Go to different tattoo studios, look at the quality of work in their photographs, and of course the hygiene of the studio. Take your time on deciding what kind of design and where on your body. Your chosen tattooist should be able to help, whether with the designing of your tattoo or even just taking you through the procedure.

Do you have any advice for anybody wanting to become a tattooist?

The tattoo industry was very different when I started first. I was very lucky to get an apprenticeship, especially as a woman in Ireland. Firstly I'd say practise drawing as much as possible. Go to tattoo studios and try and pick up as much info as possible, with the permission of the tattooist of course. Research through magazines and the internet. The tattoo industry has become a lot more open in recent years, so don't be scared to ask for advice.

how can filling yourself with holes and covering yourself with pictures be fun?

ken celestial ring

just didn't want to do it, which would have been a factor also.

L: Do you find your job rewarding? More rewarding than working in an office or something?

K: Definitely, yeah. I like doing it, I like working with the human body. You have to like it, cos otherwise you just get really fed up with it. You do have to deal with arseholes quite often. But yeah, it is rewarding, like most people you pierce just get up and walk away, but some people are really into their piercings and it means a lot to them, so that's cool. I enjoy it for that reason. And they do come back, I do have my regulars, which is nice.

L: Yeah, I still want you to do something interesting under the bar on my neck. I was going to ask you for something interesting on my face, but if I'm looking for a job I thought I'd better not.

K: Yeah, that's a problem, there are loads of people always coming in taking stuff out, and wanting keepers to keep things open, and stuff like this. It's a pain in the hole, but people are getting more wise to it, employers aren't as bad as they used to be a couple of years ago. A couple of years ago it was a real big faux pas to wear an earring, now loads of people in offices have labret piercings, nose piercings, I was in the bank the other day and there was someone there with a lip piercing, you wouldn't have seen that a few years ago, no way.

L: What's the weirdest piercing you've ever done?

K: Third nipple.

L: Seriously? On a guy or a girl?

K: A guy. It was a couple of inches below his other nipple. I've always wanted to do that as well, he came in and goes "Can I get that pierced?" and I'm like "Yesss!". So I did that, and I did a hand, the thumb, which some people have, it looks stupid. I only did it once, a few people have asked me since about it and I'd totally advise against it because it's not really hygienic. It was very early on in my piercing career when I did that, I was just told to do it by the boss.

L: What about weird stuff like implants?

K: I haven't done any. I know how to, but I haven't done any. I'm not really interested in that side of things, I've gone pretty much as far as I'm going to go with the piercing thing.

L: Is there any piercings that you haven't done but you'd like to do?

K: Not really, no, I think I've pretty much done everything at this stage. You sometimes come up with a new one, but I think I've pretty much done everything, more or less.

L: What's your favourite piercing that you've got yourself?

K: Nipple piercings I'd say, nipple piercings or genital piercings.

L: Do nipple piercings hurt?

K: Yeah, on blokes nipple piercings hurt like hell, on girls they don't really hurt that much.

L: That doesn't make any sense.

K: No it does, women have a higher pain threshold for a start.

L: But ours are actually used for something.

K: But the thing is, apart from the higher pain threshold, they're designed to be bitten on by babies and stuff like that, so if you pierce a bloke it really hurts, but if you pierce a girl they're like, Jesus that's grand. But then again, there's always some people who'll find it really sore, you can't really generalise those things.

L: Do you have any advice for people who'd like to become piercers themselves?

K: Yeah, don't bother! Haha! Well... A lot of people have weird preconceptions about it. It's a great job, I love it, but if you're doing it for a while it becomes a job just like any other. I've been doing this for the last four years, it's the only job I've had that's lasted more than three months... But if you're looking for it, the only way to do it properly is an apprenticeship from a good piercer. Some people learn themselves... People wouldn't think there's that much to it, people think it's just a matter of sticking a needle through. But you can kill people if you don't do it right, well that's an extreme case but you can do some serious damage. An example is if you pierce a navel too deep, you go through a certain layer of tissue that if it got an infection, it could cause peritonitis, which is an infection of the sac that holds all your internal organs, and it could lead to kidney failure. That's extreme, I don't know of a case of that ever happening, but these are things that can happen. There's all sorts of things you have to know.

L: Is it easy to get apprenticeships at the moment?

K: It's quite hard, because there are so many piercers in Dublin at the moment, there's actually too many piercers in Dublin at the moment. It's a very specialised job, you can't have two piercing places next to one another because the business really fucking suffers. And you can get apprenticeships off places that are crap themselves, so you have to know that the place you're getting it is a good place. A little knowledge is a dangerous thing.

(I then ask him to explain various piercings off the Celestial Ring price list, which are all too mad complicated to describe in words)

L: Is a dermal punch what it sounds like it is?

K: Pretty much, what is it they don't use a needle, they use a thing called a biopsy punch, which in hospitals is used for taking skin samples, it's a round thing and you stick it in and you remove a piece of skin. It's usually used for cartilage piercings, like this one here, it actually removes a piece of cartilage, piercings don't remove any tissue.

L: Did that hurt more than a normal piercing?

K: Fuck yeah. Fuck yeah. Really sore.



Ken, drunk and at a very low resolution.



Third Level, Stephen's Green Shopping Centre, Dublin 2.
www.celestialring.com. (01) 478 4273



karel

When me and Hornby went to Europe in the summer, one of the first places we went to was Arnhem, Holland, home of Reflections zine and records and the legendary Goudvishal venue. It was there that we met a hardcore kid called Karel who was kind enough to offer us a place to stay when we were stuck after a show. He turned out to be incredibly nice; we talked about all sorts of subjects and he was both interesting in what he had to say and interested in our perspective. He was (and still is) also a devout Christian; something that Hornby picked up on almost immediately from the bands and labels he talked about, but it wasn't until he turned up in a t-shirt saying 'god full youth' that I noticed anything! Anyway, I thought it would be interesting to ask him a few questions about it, so here's a chat we had over email.

Liadain: From what I saw in your parents' house, your entire family are practising Christians? Is this true? Did you get into Christianity through your parents or of your own accord? Did you ever go through a phase of rebellion against your parents and their religious beliefs?

Karel: Well, my father is a pastor in a local protestant church, and I went to mostly Christian schools, so I've been baptized as a child and have been raised as a Christian, just like my younger brothers and sisters. This usually means that you have to learn psalms by heart at school, and that you have to participate in the Christmas play in church. But more than that, my parents showed me what their faith in God actually meant in their lives. I'm lucky to have parents who were always very honest about this issue. Apart from my parents I saw quite some Christians around me basing their lives on nothing but rules, strict laws concerning clothes, and something like 'fear' for a God who was angry with them because of their sins. Because my parents were so different from these Christians, I've never really revolted against my parents and their faith. However, I always was very upset about all these other Christians (e.g. at my school), about their stupid morals and the way they saw God. I just didn't see why women were supposed to wear skirts and wear make-up to be 'good Christians'. If that was what Christianity was all about, I wouldn't call myself a believer nowadays! As I grew up, though, I found out that being a Christian isn't about following a certain church or man-made doctrine, but about establishing a personal relationship with the One who created you. Basically, I found out that the core of Jesus Christ's teaching were: showing love to the earth and to the people around you, instead of the hate, pride and greed that fills humans if they follow their human nature. So, instead of a huge source of frustration, Christianity became a way for me to deal with the things that life brings forth. I found out that humans are destined to 'get connected' with God and that Jesus Christ (the son of God) is the way to make that connection - the connection with our spiritual selves. I think that the search for the meaning of life, is something every human has to deal with. During my search I got helped by God, friends and parents instead of a church or anything like that. But obviously the decision to accept all these ideas as 'the truth' is a decision I made on my own.

Liadain: How does your religion manifest itself in your everyday life? Do you pray/go to church/read the bible etc.? Is it a collective thing or an individual thing for you?

Karel: The relationship I have with God is an individual thing, something between me and God. But it's very important to share this individual thing with other people, to make progress in this process called faith and get encouraged by others. Occasionally I visit churches, like my father's church (with approx. 1000 visitors each service). I think a lot of today's problems with Christianity are rooted in the fact that mankind institutionalized religion and created new dogmas and teachings, which made people turn away from the core of Christianity and focus on worldly man-made morals and goals instead. The first Christian church 2,000 years ago was based on awesome ideals like sharing each other's possessions, helping the poor people on the street and basically keeping the spirit of Jesus Christ alive in the way they acted as people and as a church. But even in these first Christian churches competition, jealousy, greed and pride came up and started to make the church what it is today! It's not all bad, though, since there are quite some people that are really helped by the stability and communion that a church gives them. In this individualized world we need the presence of other people more and more and a church can be an awesome place for people to feel accepted and welcome. Most of all, I like to pray with friends, and I also go to retreats sometimes. From time to time I read in the bible or in books about the bible. As I've said before, faith is a process. It creates a route through life that's

different and unique for each person. On this route we will all find troubles and most of these troubles are created by who we are as humans. Certain parts of the bible serve as signs that guide me, give me new inspiration and help me understand myself a little bit better. Also, music and song-lyrics, as well as some friends, can serve as tools for God to draw me closer to Him. Of course things like friends, music and literature can also bring me further from God so that's why we have to be very responsible and independent in the way we act as Christians.

Liadain: How do you deal with parts of the Bible that contain, for example, misogynistic or homophobic material? Can you justify its inclusion?

Karel: It's very important to see the context of bible texts and not make conclusions and judgements too soon. The way you can look at certain texts is very culturally determined as well. In my study (anthropology & development issues) for instance, I see how diverse interpretations of the same texts can be in all different cultures, since we all look through different glasses. I even think that if homophobic or conservative people read the bible they can justify this just as easily as other christians (like me) can justify an open and loving attitude towards homosexuals with the same bible in their hands. The same goes for instance for the Koran, which contains quite some peaceful and open-minded writings. It is the PEOPLE that make a religion oppressive, evil and closed-minded, not their God or their books. In general, you can see that the Bible is a book that proclaims love and understanding between people as a 'way of life'. Especially after Jesus' first coming (written down in the New Testament) this message becomes more and more important. There's no use in hating people or being afraid of people with a different sexual preference, just because homosexuality isn't the 'natural' way in which God created humans. There are so many things each man/woman does every day, that go against God's will and creation. Even the fact that I sit here writing things down behind a computer-screen isn't that 'natural', or is it?! But the fact that we (all of us!) go against God's will in our decisions doesn't mean that we lose God's attention and love, since God's love for people is an UNCONDITIONAL love. It's not based on the good things we do or do not do, but on grace and forgiveness. We don't have to live up to a certain 'Christian' standard to become closer to God, but it's God that wants us to become closer to Him. We all have our own problems and sins, and a homosexual person doesn't necessarily have more of these problems than a heterosexual person has. Imperfection (to God's standard) became a part of our human nature ever since the concept of 'sin' came in our lives, right after the beginning of human existence. Basically, God gives us total freedom to make good and bad decisions during our lives and in the Bible you'll find arguments that benefit our own lives, souls and environment. Seen from a biblical point of view I think that a conservative gay-bashing preacher is 'way more wrong' than two homosexual people who live together because they feel love and affection for each other, since God most of all wants us to look critically on ourselves and on our own lives and not on others. Seen from this standpoint I understand why some Christian homosexuals chose to live a life without any sexual intercourse because they feel that this is something that stands in between them and their Maker. But this doesn't mean that I expect every gay to act like this. 'Sin' is something between a person and God, not between a person and other people. Of course it's an interesting discussion if homosexuality is 'natural' or a 'choice' or something that people get out of the way they're being raised. All different scientific sources on this topic seem to have different conclusions on this matter, so basically there's nothing we know for sure about sexual preference. Personally I think that all options are possible. For some it's a choice, for some it's something they feel during their whole life and for others it can be a result of something terrible that hap-

pened during their childhood. But it doesn't matter where homosexuality really comes from, more important is how we deal with that as individuals and as a society. What I get out of the bible is that we have to approach them with love just as we have to love others.

Liadain: Your record collection seemed fairly balanced between Christian/ non-Christian bands. Do you find yourself being biased towards Christian bands? How does it affect you when you hear strongly anti-Christian lyrics from bands like, for example, MORNING AGAIN? (I'm thinking the last song on 'Hand Of Hope' here...*)

Karel: To me the hardcore scene is like a meeting point where different people come together to get involved in a dialogue about the values, ethics, beliefs and ideals which are important to them. I think every person questions the existence of a God/something supernatural, sooner or later in one's life, so it's a natural thing that hardcore/punk bands sing about this topic. It has been like that ever since the beginning of hardcore in the early eighties, with bands like Bad Brains and the Cro-Mags, so the fact that are Christians in the hardcore scene is just as 'natural' and 'normal' as the fact that there are atheists, vegans and krishnas coming to shows, playing in bands and writing in zines. What I try to achieve with the shows, records, zines and festivals I work on, is that Christians get more critical and less biased about non-Christians (a lot of Christians see the rest of the world as 'evil' and try to isolate themselves as much as possible), and that non-Christians get an open attitude and a listening ear towards the Christians they meet, for example in the hardcore scene. Ideally, this world (and this scene) should be a place where people listen to each other and actually show interest in each other's beliefs, before making judgements. I really think most of the problems we face in today's world are based on a fundamental lack of respect and interest in each other's world. The other day I saw a documentary on TV about today's problems in Belfast, where they asked people on the street who started with fighting the other party and who was responsible for this ongoing terrorism in the city. It struck me how selfish and narrow-minded both sides were in their answers. People over there get raised with a fundamental hate for either Catholics and Protestants, and are never stimulated to look beyond these stupid stereotypes. So, yeah... Most of the anti-Christian songs from hardcore-bands (like Morning Again's 'God Framed Me') touch on topics that are quite relevant. I believe hate, selfishness, etc. etc. are human emotions that come up when people forsake the basic teachings of the bible. When they are confronted with these emotions, they might try to cover this with their religion (like Islam or Christianity) but this might justify their wars, fights and hate for themselves, but it doesn't justify anything for God!! I really hate it when people (like George W. Bush) misuse the name of God for the justification of their own selfish goals, and it's okay when a band like Morning Again writes a song against the influence of the (Catholic) church. However, I really hope that more and more people will start to look beyond the surface and find out that christianity (meaning following the teachings and life of Jesus Christ) can be something good and peaceful as well. A song that really reflects my feelings about this topic is the song 'The Religion Lie' by OVERCOME.**

Liadain: This is turning out to be very interesting! thank you for putting so much time and effort into these. I guess you have to be fairly careful what you say and how you phrase it, because there will be people who will just wait for you to say something that they don't agree with, and then discount your whole point of view. My next question kind of leads on from that... Have you experienced much prejudice in the hardcore punk scene because of your beliefs? For example,



*Demon in the Vatican
I was misled again
Seems your blood is hell's fire
God framed me
Truth tries the best it can
But I've been let down again
Seems our lord is but a liar
Won't kiss the ring of a man that means nothing
Won't wear a cross of a man that means nothing
A man who falls to his knees
Is a man of disease
Take it back
Take your god straight to hell
Trash your cross.
MORNING AGAIN 'God Framed Me'

**Religion, has made a fool, has made a fool out of you. You think that you can be saved by the works and the things that you do. Led around so blindly by what the church tells you to do. Never thinking, just accepting the unbiblical lies told to you. Confession to a man, won't save your sins. Your prophets put up high on church pedestals, won't save your sins. Go to church every Sunday, it won't save your sins. Say your hail marys all you want it won't save your sins. There's only one way to God, through Jesus Christ his son. Don't be fooled by this world's lies. Religion isn't always what it seems.
OVERCOME 'The Religion Lie'

would you be comfortable going to a show in your God Full Youth t-shirt?

Karel: Well yes, although it got much better over the years, unfortunately there's still some prejudice in specific parts the hardcore punk-scene towards Christian people, but the people who have problems with me or other Christians being active in this scene usually only show that on the internet, on forums for instance, and are also people who don't know me personally. Dutch bands like Seein' Red have statements like 'Christian hardcore is an oxymoron' but I can only laugh when I hear statements like that. Just like I don't blame Seein' Red for associating themselves with communism I hope they'll get a more 'open' attitude towards Christian hardcore-bands and -people. I don't care too much about these people though, who are only a very small part of the scene here in Holland. The acceptance of most people is pretty well and over the past years I made some very good friends who might not share my beliefs but at least share a common principle, which is: a basic respect for someone else's opinion. Some people might look strange when they see a God Full Youth-shirt but usually it makes for a good discussion. Outside of the hardcore scene, for example at demonstrations I go to, or at the 'food not bombs' I participate in, people don't seem to care at all about my Christianity. Ideally, it should be like that in the hardcore/punk-scene as well but instead of co-operating in making this world a better place, some so-called 'punk' people rather choose to put their energy in making lame accusations to Christians. Basically, it's all very simple: fight the world, not each other!

Liadain: How did you get into hardcore in the first place anyway? Did you discover it through Christian hardcore bands or vice versa? And what did your parents think when you first started listening to all that horrible noisy stuff?

Karel: Music has always interested me. When I was about 13 years old I worked at the local Christian music & book-store and I got 2 free cd's for that job a month. One month I picked up an MXPX record and a SUPERTONES record (christian skapunk) as my 'free cd's of the month' and those records were like the hardest thing I had heard so far, and the lyrics just really were made for my situation. After a while I got into all of the other 'early' Tooth & Nail / Solid State-bands, like ZAO, UNASHAMED, FOCUSED and STRONGARM. After I while I found out that some older guys from school had amazing record-collections with tons of other hardcore and punk records, so they kinda helped me to develop my own musical taste. My parents have always supported me in what I did, because they saw that it wasn't that 'evil', even though they didn't like it that the music was so hard. But you can't really complain when your son doesn't drink, smoke, do drugs and is a vegetarian. But even though they saw that it didn't affect me in a very negative way they were always a bit 'afraid' of the hard music. I brought my mother to a show of FACEDOWN, WATERDOWN and THE SPIRIT THAT GUIDES US one day and from that moment on, she really seems to 'get' why I like this music so much and she was impressed by the nice atmosphere at the show and by the emotion all the bands showed.

Liadain: Well that's about all my questions! is there anything else you'd like to add?

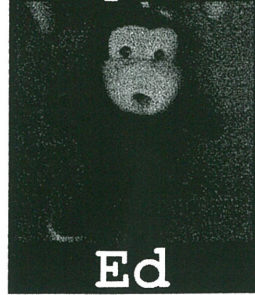
Karel: OK, thanks a lot for this possibility to show a little bit of what's inside my heart. After all, I think most of the so-called 'important' differences between people only keep us away from learning new things and even if we don't agree we can still share what we feel and believe with each other. Besides that I wish you all the best with your studies, fanzine, etc. See you later!

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columns

the Buzz on the Street, apparently

Spud



Ed

Surprise?

There are moments that will outlive one million dollars earned and spent, a thousand new faces and hundreds of deaths and births. There are smiles that hold more importance to me than war or drought. There are times when hearts connect so true that you cry because words frustrate you and all I can say is 'I know'.

Those are the moments that have made me smile, moments like so many 'that' day. They make me smile and wretch in equal measures. I don't admit what I'm scared I might feel, because if it was true so many lives would be born and killed within a dream. When you spoke I looked at your face, your cheekbones so defined and your smile so sweet. I had to remember to swallow as you spoke because all my senses were converging in on you. I've listened to your wounds and the times from the past that still chain your heart you listened to my ghosts whisper words I don't dare to speak.

You always read between the lines, I am so easy to see through, when I realise this I get frightened because then you can know what I can't tell you.

I will treasure those moments, it seems so long ago, but it's only yesterday. I think of telling you to run as far as possible in the other direction, but my silly romantic side overpowers me and gags those words, they won't be spoken either, but then they don't need to be, you already know.

Monday 3:22 am 17th March 02

An Underlying Frequency

I saw that evening again last night, me standing in front of the chemists with you waiting for a lift home. Your body felt cold and familiar, that must be a year and ten months ago, strangely it feels longer. This world is different now and I wonder how she could enter it, with her simple ease I guess. She could get a smile out of the smallest things, I used to never trust people who could do that, you thought me that. I never actually said that until now, maybe didn't even know it until now. This screen seems so bright sometimes so I turn it down; you could light this room so effortlessly. I sit here and face towards the lit bed, I imagine you lying there staring at a record sleeve, I get the muses mixed up again and picture the girl with the black hair. Screw it I'll allow myself this one slip up, I'll imagine you standing at my mantelpiece rummaging through my music, standing on your tippy-toes because you can't see past the assorted crap in front of the cd cases. I stare at an empty space as I type this and fill it with you. I imagine you turning to look towards me, your bottom lip is sticking out, you always do that when your thinking, I wonder has the cold weather these past few weeks cracked your lips, I expect not. When you face me, you give me that funny look and ask why I'm staring at you, you never understood that and I couldn't make you see why. Why couldn't I make you see that? If you stood there I'd speak to you and tell you how to make sure they never force you to live a lie, how you can never let them control your sheer passion and independence. I sat there and told you that I know you will succeed at anything you put your mind to; I still believe that I guess. If you were here I would turn off this light and feel your skin in the darkness, only seeing your beauty again when the moon moves nearer my window, moments when I can see your forehead all tensed, furrowed and beautiful.

12:50am(ish) Tuesday 29th October 02

Trepanning - The Solution?

A part of me sits at the end of your bed as you sleep, you might never see it, but I can feel it. A part of me spends hours crawling through the little cracks in your mind, trying to understand what is really going on in there. Part of me believes if you spat in my face, I would become immortal. Part of me believes in fairytales, and this frog waits for the moment you let him become a prince. My mind doesn't rest at nighttime, it travels to that house and asks yours out to play. My dreams burst the dam between themselves and memories, And here I am at 3pm wondering still what was the dream, and, Was it real?

Sometime Mid-March 2003

Go Ahead

If I could capture the restlessness that resonates around this room at this moment and send it to you, as you lie there sleeping, I'm sure it would blow your eardrums. The rambling words I speak sometimes ring true and I can see how much that could scare you. It's 5am and icy blue outside. I open the window fully to let some air in, it's coldness burns and I close it quickly. I shouldn't have to explain my thoughts to you but I do it just the same. I see a memory across the room and I want to either embrace it or hide it, but the comfort of this bed makes me lazy so I sit here with my legs crossed, blocking it from my view. I've been told that silence purifies, but

sometimes it feels like a cancer, growing steadily. The more it's tiptoed around the more it throbs and screams for attention.

Late Match 03

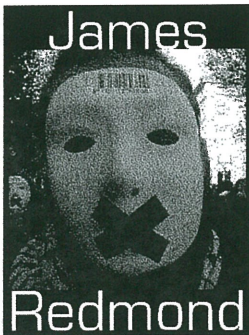
"So you were fully indoctrinated too"

It's 5.30 in the morning and as I sit outside a moon in its last quarter welcomes the new day. So two days now in Bradford sleeping in the post co-op hippy punk 'HIVE' house. Today I had so many really sweet moments, those times when I let a sigh out, not out of sadness but a warm contentedness. Earlier when I sat in the park with my friends I realised how lucky I am, here we all are enjoying a new (well to us) park, the excitement in everyone's voices, the enjoyment of sitting at the top of a wee waterfall, everyday people don't get that shit. Everyday people walk as far as the shop and back again. I thought myself lucky that I have these people whom I could be myself around. It's not like I'm a 'regular' person, I do know most people consider me weird but around my friends that is accepted and even validated by people's openly beautiful comments and words. A good friend of mine wrote something really sweet about me in his last zine (Bite The Hand That Feeds The Poisoned Food - excellent zine, get it), I hadn't slept in two days when I read it due to working night shifts and going to Galway to see Leftover Crack. I'm not going to be an idiot and pretend it didn't make my eyes a bit waterlogged. Here was one grown man showing how he felt about another, beautiful sweet words, and not being judged for doing so (like socity seems to dictate).

In the gig tonight I had another moment, a band I never even heard of before made the hair on the back of my neck stand up and sent that auld shiver down my spine like I always get when I hear amazing music. Lyrics about things that matter, lyrics about actually giving a shit and not in some dogmatic, repetitive drivelt type of way but more a feeling of 'we are all in this together, let's try sort the shit out', as elementary as it sounds it helped me, made me feel that I have gained so much from living my life this way (the peace-punk way kids!). And then again tonight I talked all about the media and the church in Ireland and England, compared backgrounds, heard life stories, even listened to some beautiful drunk slobbered thoughts and now I sit on the back step, the cat I have named 'mader' running around the back yard, up the wall and off into the early morning and I'm here scribbling words on the back of some flyers for the zine trade.

The other day I promised myself I'd see things clearer, I'd appreciate moments like this. Well here I am, and I'm about to light another cigarette up, burn another six minutes to the sky (the broadways' lyrics not mine), it can take those six minutes because I feel that all this living, proper living not just existing has made me feel so fucking alive, breathing, thinking, embracing, rejecting. I've been so busy scribbling away I didn't even notice the moon disappear. The sun will come up soon, I can see the glow on the arseside of the clouds. I walk back inside and place my cup on a chair, in this moment I feel the brightness and say goodbye to a little bit more of the darkness.

Saturday 6 am 19th July 2003



Redmond

'Elvis was a hero to most but he never meant shit to me, yeah he's straight out racist, the sucker was simple and plain, motherfuck him and John Wayne, coz I'm black and I'm proud, I'm ready, I'm hyped coz I'm amped, most of my heroes don't appear on no stamp.'

Chuck D
From Public Enemy. 'Fight The Power'. (1989)

Critic Henry Louis Gates JR describes how 'if slavery had been an immoral institution, it had also been a large fixed target; once abolished the target of racism splintered into hundreds of fragments.' The struggle for African American identity has been undoubtedly defined by the struggle against racial oppression. W.E.B. Dubois spoke of the 'double-consciousness' and internalised strife of African Americans a dualistic existence, neither American or African but something in between as they sought an authentic selfhood. There is a strong interaction between post-colonial theory and African American literary criticism as the African American community has long been identified as a colonised minority within a predominantly white society. The Black Panthers described how 'the politics in our communities are controlled from outside, the economies of our communities are controlled from outside, and we ourselves are controlled from outside by the racist police who come into our communities from outside and occupy them...like a foreign army in an occupied land.' They also recognised that the 'duality of American society today need no longer be reinforced by laws, for it is now and has long been in the minds of men.'ii

While racial oppression has taken an identifiable form in terms of its manifestation in the legislation of the United States for most of the country's existence, since the

victories of the civil right's movement it has taken on new forms. While in the past the Jim Crow laws may have been a source of racial oppression, with an evolving society, the relationship of oppressed and oppressor also morphs into new forms, oppression may just as easily manifest itself culturally through signifiers like the comb known colloquially as the Jim Crow comb, or indeed in the signifier of the conk in The Autobiography of Malcolm X. While in the past, it may have been the state which facilitated oppression, it can also relinquish that overt grip, lines of domination emerge outside the state apparatus and become covert in the ideological structures in which a society operates. Creating a hegemony of thought which sanction the current order as a logical evolutionary product of official history, what is natural and best suited to human nature. By creating absolute truths of thought, control is asserted through hegemony, and power relations, although in a new guise persist. When Malcolm received his first conk he describes how he 'had joined that multitude of Negro men and women in America who are brainwashed into believing that the black people are 'inferior'-and white people 'superior'-that they will even violate and mutilate their God created bodies to try and look 'pretty' by white standards.iv'

Thomas Mann described how 'speech is civilisation itself', following the logic of post-modernist theory, the autobiography of Malcolm X acts as a piece of his-story, an attempt to forge a counter narrative to the dominant inscribed history which justifies the existence of white hierarchical society. As Gates describes 'counter narratives are in turn the means by which groups contest that dominant reality and network of assumptions that support it.v' The autobiography, by voicing Malcolm's dissent, challenges cultural and political hegemony and lines of oppression not only in state power, but which permeate society and the minds of men. To a degree 'the pen is a weapon/it can kill lies emitted/in ink from/oppressors' presses vi' but to assume then that the ink stands alone in a vacuum of discourse, after its initial 'connative utterance' is to disregard the ongoing evolving relationship between text and society. If the text is everything, then nothing within it can remain static, and attributed meanings do change. In modern society meanings become willing distorted and contorted. The current War On Terror becomes terror itself albeit sanctioned by the state, the fight for democracy becomes an oxymoron as it provides a pretext for the suppression of democratic civil liberties and the containment of social discourse within strictly regulated and defined frameworks. In the case of the movement against war on Iraq, any dissent subsiding outside these confines becomes vilified as anti American and hence nullified, easily contained as the oppositional other.

While critical theorists hold up the autobiography as a piece of his-story, there are others who seek to hold it up as simply a piece of history. As Baker notes 'much of the work produced under the aegis of Black Nationalism is deemed the sound and fury of a troubled past. It need not be rehearsed or reread in a current more sophisticated era. The present is an age of theory; the conversation has moved to another plane.vii' While the liberal academics of our universities are only too willing to encourage students to study Malcolm X as a phantasm from the past, the spectres of modern racism and oppression which he addressed in his day are locked in an isolated past, lost among high brow literary theories and cultural studies. Although the intention of the autobiography of Malcolm X may have been to propagate dissent, by being represented as a piece of entertainment to be consumed or studied, it may also have the dual effect of playing out and containing rebellion within the text and academy. This isolation of rebellion within the act of speaking has long been a phenomena of literature, illustrated even in the manner in which plays like a Midsummer Night's Dream play out rebellion against patriarchal society outside the confines of the court, before a return to the patriarchal court is realised in the closing scene. No change has been exacted, the power structure remains intact. There is always a willingness to channel dissent into official channels where it can be checked, controlled and ultimately nullified. A point of resistance becomes transformed into a point which resists change.

The divisions within African American political culture are represented as a 150 year division of easily contained and simplified binary opposites, separation versus integration. The integrationist strategy was to expand the involvement of African Americans in the current system, while the separationist one advocated by the Nation of Islam was to mimic and replicate the hierarchies of white society in the development of black owned businesses. No alternative to these two strands is recorded both of them just either reinstate or replicate hierarchy. The socialism of Martin Luther King becomes glossed over and Malcolm X's statement of dedication after leaving the Nation of Islam 'to overthrowing the system of exploitation that exists on this earth by any means necessaryviii' becomes hidden as his mantle is claimed by democrats and reformist strands, which submerge substance below image. Blues music, an expression of daily hunger and alienation becomes appropriated as a mood of internalised personal feeling, rather than as a reaction to externalised problems existing in society. The Black Panthers are silenced as a critique of class society and capitalist economics, their dissent is only represented as Warholian imagery from a bygone era. Its summation ideologically best represented by Angela Davis' afro, not her explicitly anti-capitalist politics, making them easily contained as just an oppositional other, not as a source of change which seeks a radical transformation of and not separation from existing society. It is easy to make the progression from black power chic to gangsta cool, when the politics that defined the first are removed and we are left with spectacle and style, no substance.

In a similar manner, Malcolm X is silenced through appropriation of his slogans and imagery which ignore the social change his rhetoric sought to provoke. Malcolm is locked in the spectacle he created. The Malcolm X of Spike Lee is the same Malcolm available in other forms of popular discourse and culture, dramatic and fierce, a representative voice rather than an acting agent. The degree to which Malcolm has been blunted can be seen in the manner in which the end set piece of the movie, of a rainbow of children staring into the camera claiming 'I am Malcolm X' can

transform seamlessly into another rainbow of children saying 'I am Tiger Woods' in an effort to sell sporting goods for Nike. The commodification of rebellion and its incorporation into mechanisms, like advertising which explicitly seek to maintain the hierarchies of existing society is a common phenomenon of advanced capitalist societies. Clothing company GAP was only too willing to co-opt the hoodies and imagery of those who shut down the Seattle W.T.O. meeting in November 1999 into its spring catalogue, despite the fact that GAP stores were one of many corporations symbolically targeted by anti-globalisation activists wielding bricks and bottles. This comes to the fore as soon as one begins even a superficial examination of Malcolm X. In 1999 one of Chuck D's heroes did appear on a stamp, part of the American Postal services series of black heritage commemoration stamps. Justifying his inclusion in the series Malcolm X is described as having 'disavowed his earlier separatist preaching and supported a more integrationist solution to racial problems.ix'

While Malcolm's weapon of choice was the sound bite, the issue of who controls and dictates its meaning is ignored, consent is manufactured and a historical amnesia created, as this verbal repository of struggle becomes commodified and vulgarised. In Spike Lee's film and Haley's assisted autobiography, the issue of political action and engagement is glossed over, his departure from the Nation Of Islam attributed to his 'chickens coming home to roost' comment rather than an evolving political friction about engagement in the civil rights movement at a grass roots level. As Lynne states Lee engages in 'the creation of an isolated messianic personality to obscure the ongoing but less dramatic forces and patterns that lie beneath official history.x' This representation can only curtail collective social action. Spike Lee describes how 'the main reason Malcolm X told his story to Alex Haley was to put his life up there as an example for African Americans...that you could change your life around if you really apply yourself.xi' So the autobiography becomes attributed with loaded meaning, a personal self-help bible, rather than a fulcrum for mass activism and political engagement.

James Baldwin argues correctly that 'protest preserves the always already arrangements of power.xii' The dissenting voice while recognising and outlining opposition to lines of oppression can also serve to emphasize and reinforce those lines as it becomes co-opted and assimilated into the ideological structures that justify power in the present. Language is a representative tool which allows us to construct an understanding of society, the African American strive to find a language which appropriately represent what it was like to hold that identity was the first part of a process to change the society which created an identity defined by oppression.

In the case of dead revolutionaries Lenin described how 'after their deaths attempts are made to convert them into harmless icons, to canonise them.xiii' The degree to which Malcolm X and the dissenting African American voice has become incorporated into an inscribed history which leads up to the preservation of the current system of hierarchical repression along class and race can be seen in how he his legacy has been claimed by everyone from Jesse Jackson to the black mayor of New York who wore an X baseball cap in an effort to get an audience with rioting black youths in the early 1990's. Days earlier, he had called the riot police in on them, they were protesting against police brutality. It seems nothing much has changed for the black underclass since Malcolm X and a contingent of black Muslims confronted the police in Harlem over brutality in the early 1960's. The difference is that now Malcolm's image and legacy is being used to sanitize the guilt of those who control the police and their brutality. While Jackson may have claimed the legacy of Malcolm in his attempt to be made a democratic candidate for the White House, he certainly didn't share his sentiment about representative parliamentary democracy. As Malcolm said in response to King's 'register and vote' slogan, 'don't register and vote-register!...you can vote for another dummy, you can vote for a crook, you can vote for another who'd want to exploit you. 'Register' means being in a position to take political action anytime.xiv' When the legacy of resistance to oppression not only along racial but class lines becomes contorted, while Mumia and a host of other political prisoners rot in American jails, then we can only ask ourselves in the words of Propagandhi 'with friends like this who needs COINTEL-PRO? xv'

- i Gates JR, Henry Louis. The Signifying Monkey: a Theory of African American Literary Criticism. (Oxford University Press, 1989) p171
- ii Ed. Foner, Philip S. The Black Panthers Speak. (First Da Capo Press, 1995) p180
- iii Ibid p197
- iv Hailey, Alex. The Autobiography of Malcolm X. (Penguin, 1968) p138
- v Gates JR, Henry Louis. Thirteen Ways Of Looking at A Blackman. (<http://www.cwrl.utexas.edu/~natasha/usauto/html/malcolm/gates.html>)
- vi Free By Any Means Necessary by Sarah Webster Fabio. A poem published in the Black Panther Community News, full version is available in Ed. Foner, Philip S. The Black Panthers Speak. (First Da Capo Press, 1995) p20
- vii Baker JR, Houston A. The Journey Back: Issues In Black Literature and Criticism (University of Chicago Press, 1983) pxi
- viii Quoted in Ovenden, Kevin. Malcolm X: Socialism and Black Nationalism. (Bookmarks, 1992) p40
- ix Website of the US Postal Service. (<http://www.usps.com/images/stamps/99/malcolm.htm>)
- x Lynne, William. No Accident: From Black Power to Black Box Office. (African American Review, Spring 2000)
- xi Quoted in Ibid
- xii Quoted in Baker JR, Houston A. Caliban's Triple Play from ed. Gates JR, Henry Louis. 'Race' Writing and Difference. (the University of Chicago Press, 1986)
- xiii Quoted in Ovenden, Kevin. Malcolm X: Socialism and Black Nationalism. (Bookmarks, 1992) p9
- xiv Ibid P37
- xv COINTELPRO: a counter intelligence program launched against the New Left by



five reviews

I don't feel like doing a live reviews section per se, it could end up pretty boring if I tried to pass comment on every single band I've seen in the last while, so I'm just going to talk about some noteworthy ones I've seen since the last issue.

The first band that comes to mind is TEAR IT UP from the US. Surely everyone must know who they are; thrash was flavour of the month there for a while after all. Anyway I saw them in OCCIL in Amsterdam and the Goudvishal in Arnhem, Holland and they ruled both times, they were even more intense and better than on record. If you've heard any of their records you might think I must be talking through my arse for the sake of sounding like a scenester but believe me I am not. The proliferation of BLACK FLAG tattoos among the members of the band was quite remarkable. There were too many idiot macho dancers at the Amsterdam show through, which made the Arnhem one much more enjoyable by comparison. Dancing with a lit cigarette in your hand? What in sweet bejaysus is that about? I rest my case.

I saw a really, really good band supporting TIU in Amsterdam, they were pretty much standard sixty second thrash but the combination of the singer's medium pitched screamy vocals and the bass player's guttural roaring made them kind of unique. The fact that they were the first of about ten thrash bands that I saw in Europe and I hadn't got sick and jaded of the whole thing probably helped too. Unfortunately I never found out their name!

At the same show I saw VITAMIN X as well but I don't remember them being half as good as when they played Dublin a few months later. I think they lost some of their energy under the high ceilings of OCCIL, energy that was very much on

display on the cramped stage of the Temple. For those of you who missed them they play old school sXe hardcore verging on... yeah you guessed it... thrash. I left early during their Dublin show but that was more a reflection of the fact that I'd been getting up at 7 a.m. the whole week than of the quality of the band.

About a month after seeing TEAR IT UP etc. I saw REACHING FORWARD in Ede - just down the road from Arnhem - and they were even more dire than the mediocre quality of their recorded output would suggest. The sound was awful and the singer didn't help matters by acting like a kid throwing a tantrum the whole time. If the only relevance of your band depends on the existence of '88 youth crew, you could at least try to embody some of the cheerful qualities of that scene. Absolutely ridiculous.

They've split up since and the world really is a better place without that shite. They were, for some reason, playing Peacedog, a Christian hardcore festival (don't ask how we ended up there) but they were by no means indicative of the general standard of the fest. Some bands that caught my ears particularly were:

- the acoustic/piano/lady vocals one that everyone sat down and shut up for
- the ones who played demented arty versions of theme tunes from classic computer games
- the ones who looked like a stripy version of ESTEL
- the spirit that guides us who looked like they wanted to cry
- SILENCE THE FOE, the crazy heavy



tooth, cork

ones that Hornby liked, who said things like "I have a friend who knows me! He knows you too! He loves you! If you would like to know more about my friend, please talk to me after we play!" - DEADWEIGHT who I mentioned in the record review section - FIGURE FOUR from Canada who were like SOIA or a less cheesy MAD-BALL!

The fest was held in what seemed to be a kind of community centre, with a main stage in a room that held maybe 400-500, and a side stage in a room that held about 150-200. It was kind of annoying sometimes if two bands that you wanted to see were playing simultaneously, but mainly it worked very well. For example, when the aforementioned acoustic band played the side stage, the doors were shut, everyone sat on the floor and was completely silent during the whole set and it created a really cool atmosphere. It was entirely due to the fact there were two stages, so everyone in the room was there for one reason; to see the band. If a band like that played at Warzonefest, for example, it wouldn't work as well at all because there'd be an annoying pissed up crusty at the back with nowhere else to go. Anyway I could ramble on for ages about how incredible it was and how it added so much to the intensity of the music, but you get the general idea.

After finishing my exams in June I spent a total of about two weeks at home in Cork for the rest of the year. I did manage to go to a few hometown shows during that time, including a memorable evening when two of my favourite Irish bands, STAND UP GUY and TOOTH, were headlining shows in different venues on the same night, which involved much running around and "have they gone on yet?" text messages on my part. Also good fun was the six-band line-up of SHELTER, REVOLUTION OF A SUN, BASTARD YOUTH, MY REMORSE, QUEEN KONG and a band whose name I can't remember, but I think they were Metal. Old school posicore, metallic hardcore, crust, emo, hacked up acapella versions of pop classics over spooky samples, and possible metal all in one night! That's why shows in small places can be so cool. I can't imagine such a varied bill happening in Dublin or London.

It was kind of cool to meet SHELTER, just out of curiosity. Ray Cappel is a lot smaller than you'd imagine. Sri was kind of odd, she looked kind of like a millie, or a skanger, or a stella, depending on where you're from! The rest of the band were guys about half the age of Ray and Sri who seemed to expect me to drop my friends and hang out with them instead. Obviously I didn't. It was kind of funny that night, cos we were staying in the same place as them, and I had a dream that I got it on with the bass player in the bathroom, and then I was really pissed off at myself cos I knew they were the kind of people who would lose any respect they might have had for me and just see me as a groupie for doing that. So I woke up all relieved that it was just a dream, and I went to the bathroom and the bass player was standing outside it in his underwear. In other circumstances I might have tried something on with him, cos he was pretty cute, but because of my dream I just had a pee instead.

I don't remember much from the 2002 Warzonefest, I was living in Belfast at the time but I was having a lot of stress in my personal life that weekend and didn't really feel like getting drunk and partying with the punx. Plus there are four people in the entire world who I would quite happily torture to death given half a chance, and they

were all

there that weekend, so my enthusiasm was really at a low. I do remember KNIFED doing a very entertaining impression of a Swedish straight edge band ("If anyone drinks alcohol while we are playing we will be very angry") and BOOBLE BING (that wasn't actually their name but do you think I can remember it? er... they were belgian!) being scary and crusty and DAMADESQUE and very good, and STAND UP GUY looking very silly but sounding very good. And that's about it.

There's a pretty good story behind the first time I saw FUGAZI, in October. They played three Irish shows; Derry, Dublin and Limerick. By then I was living in Dublin, but the tickets for that show sold out really quickly. I thought vaguely about going to the Limerick show, cos I knew there would be more nice people and less indie scenesters than in Dublin, but by the time I got around to doing anything about it it had sold out as well! So I forgot all about it and wasn't that fussed, cos I've never been that into FUGAZI's music anyway and just wanted to go out of curiosity.

So a day or two before the Dublin show, the launch party of my mother's first novel was on in the Irish Writers' Centre. There was much small talk and signing of books and congratulatory speeches, and it was pretty good fun. Afterwards my mother took a few of us out for dinner in the Talbot 101 (a pretty swish Dublin restaurant), I was sat between a guy from the publishing company (a small independent set-up) and a woman who was on a break from being a journalist for the Washington Post, so it was pretty interesting. (Could I possibly name-drop any more? oh just you wait!) Anyway, dinner was good, blah de blah, and I was just finishing up when who walked in except lan McKaye, Brendan Canty, Joe Lally and Guy Piccolotto. My father was sitting at the other end of the table and he told me afterwards that he saw my face light up as they walked in. Apparently he said "She'll be over there talking to them now any minute" to my mother, just before I wobbled over and delivered my opening line "you guys look like you're in FUGAZI". They kind of laughed at that, and they introduced themselves and offered to put me on the guest list for the Dublin and Limerick shows. Needless to say I was grinning like a fool when I left. I went to both the shows and they were just incredible. So much passion, even after all the years they've been doing it. It's really brilliant to see people in their forties still standing by what they stood by at 19, and still being so dedicated to it. Really really inspirational. After the Limerick show lan McKaye signed my MINOR THREAT cd, which I was iffy about asking him to do cos it seemed like a bit of a star-struck kind of thing, and I said that to him, and he said that he didn't think it was at all, that it was just nice to have a record of meeting nice people. And then he gave me a hug. He is also a lot smaller in real life. Brendan Canty insisted I send them a signed copy of my mother's book. I was grinning like a fool for quite a few weeks after that.

Me and Hornby thought about going to see BANE play in London in November, but we couldn't really be arsed to make any plans. A few days before the show I was listening to them and suddenly thought "I'd really like to see this live" so I booked two bus tickets to London the next day, Hornby hastily made use of some of the connections he made in the days of CIRCLE AGAIN to find us somewhere to stay, and off we went. It was a pretty tiring weekend; we left Dublin at eight on Friday night and got into London at eight on Saturday morning. Got

chance,

Actually I think I'll just babble on about shite for as long as is feasible..

about two hours' sleep between us on the bus. Spent the morning drooling over stupidly expensive clothes in Camden market, then got in touch with the guy we were staying with and went to his house to catch up on our sleep. Went off to the show about nine, got back about twelve. BANE were good fun, the crowd was a bit rough though. Nothing incredible, just a standard hardcore show. Got up at six on Sunday morning, got on the bus, and got home about nine that evening. The show alone wasn't really worth it but just as an experience it was a cool thing to do on the spur of the moment. Next time though I think we'll drive ourselves.

It hasn't been just big American bands though, I've seen some excellent home-grown talent as well recently. I've mentioned STAND UP GUY a few times already but I really do think they're fantastic. I've been known to pay six quid into a gig, watch them play, and leave. It's getting a bit cliched at this point to compare them to WILL HAVEN but cliches only become cliches because of their inherent truth! NEUROSIOS was another comparison that people were throwing around for a while. Personally I am very reluctant to compare anyone to NEUROSIOS as I think they're pretty much unique, but the last time I watched S.U.G. there was indeed a similarity, particularly vocally. That's not to say that they don't have their own identity, cos they do, shut up already and listen to them.

I've been friends with ESTEL for quite a while now but never got around to listening to them until I pinched Hornby's copy of their first album a few months ago. I was very impressed and made it my business to check them out live a.s.a.p., whereupon I was even more impressed. On record I find them quite relaxing and wasn't sure how it would translate into a live setting, but I needn't have worried. They varied between quiet and all out noise - all of it instrumental - and the addition of Ivan and his theremin made it all spacey and woeeoo. Using a keyboard as a lead instrument is unusual and pleasantly refreshing. And of course they all dress sharply and are very pretty so it was an all round aesthetic treat. ESTEL is, in my opinion, one of the most underrated bands in Ireland.

The last band I saw in Dublin before I went home for Christmas was DEVIL'S BIT SCABIOUS. Another underrated lot - well, pair - though in fairness I'd never seen them play outside Belfast before and I think the tour I saw them on may have been their first time playing outside their home town. Anyway, DBS are a lady and a chap who play acoustic political songs with something of a Crimethinc feel, and I mean that in the nicest way possible. They've also written a book, Squatting In The Bushes, about a year they spent travelling in Europe, which also has something of Crimethinc feel and I mean that in the... etc! So the gig was to promote the book, and from time to time they read out extracts from it between songs, which was pretty cool. The music was also good, they used pre-recorded stuff like drums and birds tweeting which really filled out the sound. Crazy Canadian Sam projected pictures on the wall beside them the whole time and it worked very well. The whole thing was nice and relaxing but also inspiring. They're really nice people as well (I've really got to acquire some adjectives besides 'nice'!!!!) and all the scenesters who didn't go and see them in Dublin are patently silly because they are the epitome of DIY and also a great band. So bleh :P

I meant to have this issue out fairly soon after that, but didn't, so I'll tell you about some other shows I went to. The best band I've seen in ages were NAR-

COSIS who were just super heavy, like "I can feel this in my feet as well as my ears" heavy, mostly crazy fast enough to keep people like Jamie and Rob Levinge happy but with a nod to the chug chug chug as well which went down well with myself. Saw them in Belfast where they were a bit lost in Giro's half-empty upstairs, and in the Temple in Dublin which was where they really came into their own as it was all hot and squasy. BASTARD YOUTH played with them in Dublin and that was the first time I'd really enjoyed them, they always look like they're having loads of fun and they're so unpretentious you can't dislike them, but musically that was the first time they floated my boat. A good night all round.

I can't believe I paid 21 quid to see STAMPIN' GROUND supporting THE HAUNTED, but I hadn't been out in about two weeks and I'd missed both LOW and CAVE IN cos of having tons of stuff to do for college, so I didn't mind splashing out. I have been into SxGx for about three years anyway and never seen them before, and it was totally worth it. They played lots of stuff off carved from empty words, one or two new songs and one or two older ones, no 'Betrayed By Many' though. :-/ Everyone there was very Metal and I was totally resigning myself to the dancing being stupid and tough and me having to stand at the back, but it was quite sedate, believe me I've seen much stupider behaviour at hardcore shows, and I was able to sit along and point my finger without getting kicked in the head by some sexually frustrated idiot in a "Unity And Brotherhood" t-shirt. Skippy managed to break his thumb though, god bless him. But it was very good.

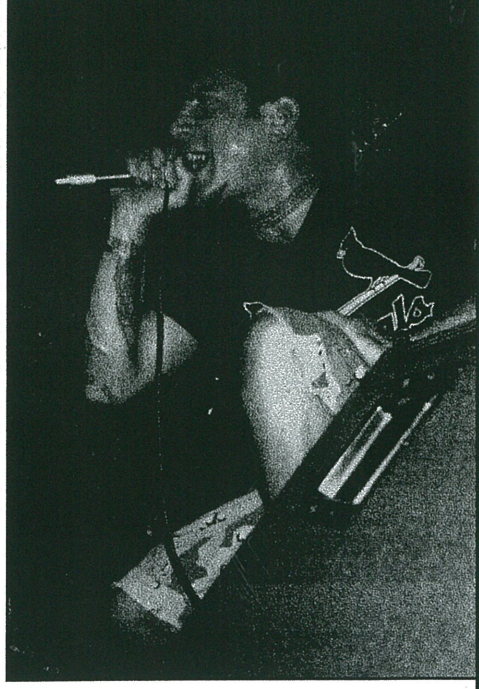
The first time I went to the Music Room was for the HUMBUG show. I wouldn't mind more shows being put on there, it's a nice venue. I was quite disappointed that only one of the bands was round and only one of them was stripy, very odd. They were quite weird and I'm not sure how to describe them cos I'm sure everyone will contradict me anyway...there were elements of hardcore but it was unpredictable to the point of being quite deranged sometimes! They were Norwegian. I liked it. KNIFED and KID BLUNT also played and there were no surprises. I like KNIFED even if none of my friends do. KID BLUNT are alright but I'm quite biased against them because I didn't really like their CD at all. I wish they'd put something else out because every time I see them live I think they've improved.

I'm proud to say I had a hand in bringing the concept of The DIY Show to UCD, well when I say I had a hand, I made sarcastic and unhelpful posters and even more sarcastic and unhelpful suggestions! There was quite the worriment as to whether anyone would bother hauling out to the student-ridden wasteland that is Belfield, but most of the familiar faces from Dublin shows turned up to see ESTEL, SCIENTIFIC BONG, a Weezer tribute band, SCARED SHITLESS and Eric Cotton Fist's Band aka DYING GROUND. That last I can remember nothing about (It was early! I was stressed!). SS were short sharp fun. In one of the photos I have of their set (probably taken during the 2 UNLIMITED cover) everyone watching can be clearly seen breaking their shites laughing; that pretty much set the tone for the night. The idea of a WEEZER covers band brought to mind a bunch of bored indie kids making pretty good songs absolutely crap, but I thought THE PINKERTONS were actually excellent, they had everything spot on, right down to the vocal harmonies, and provided an opportunity for the more inebriated of us to bounce up and down and sing like fools. I heard they practise tons and it shows. By the time SCI BONG came on

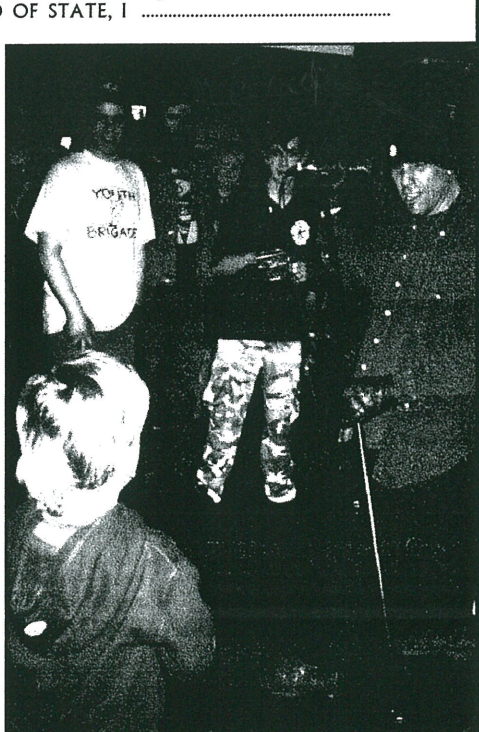
I was definitely too far gone to remember much, but according to the photos they wore their funny clothes, lepped around lots and made constipated faces, and it was all good. ESTEL didn't play for long but were more or less what you would expect from having heard them on record, which if you haven't done yet I cannot help you. No Ivan and therein this time but that was ok. Then we all went home drunk (except andy estel who still remains nailed to the X until further notice). PS I take back my comment about varied shows not happening in Dublin.

The SIR KILLALOT album release gig happened a few days later in Da2Bar which I'd heard a lot of moaning about as a venue but I liked it, it's small enough that it feels nice and full but there's enough room for overflow down the back so it's not claustrophobic. The floor does wobble palpably though. It must be an indicator of how significant SIR K were to the Dublin scene that pretty much everyone who's been involved in dublin punk in the last few years came out for it. Twas the good fun, they played everything that everyone wanted, Andy has added quite the Metal guitar sound and occasionally I was like "It IS The Steam Pig" but mainly it's just the same old SIR K, if you don't know them by now don't bother cos they probably won't play again for another two years! They closed with a typically classic selection of covers including an epic 'War Pigs' for which Liam amusingly forgot some of the words, and of course 'Rise Above!' Then a bunch of us went out stencilling and I got paint on my fancy jumper and bruises from jumping over a wall when this guy decided he didn't like us stencilling...all in the name of anti-war propaganda, good stuff.

Missed SEVERED HEAD OF STATE, I did go to the show but left early on account of having an exam at 9.30 the next morning. I did catch DYING GROUND again though and thought they were awesome, really fucking heavy metallic hardcore, exactly how I like it. Two weeks later when my exams were finished I saw, spread over three nights, GOODTIME JOHN, OWEN, JOAN OF ARC, KNIFED, BASTARD YOUTH, THE STEAM PIG, MDC and HOT WATER MUSIC, and enjoyed them all, except maybe JOAN OF ARC who were a little too 'quirky' for their own good, there's a fine line between quirky and irritating. Take KNIFED for example, Mero was wearing cow print trousers, a glittery waistcoat, a silver mask and a cowboy hat, which could be called quirky, but their music is no fucking around short sharp hardcore, so that was a good thing, not an irritating thing.



Tiny bit of space left now. Was at three great shows in one week. SOMEDAYS-BETTER in the Music Room was amazing, three quid on the door and everyone showed up. KID BLUNT were excellent that night as well. A few days later another unpredictable Belfast band played and were supported by another bouncy Kilcoole band; this time it was THE KILLING SPREE and FOOT IN MOUTH respectively. Not as good a turnout but a deadly gig nonetheless. And finally we had the Rejected Thrashfest of BOXED IN, THE DAGDA, KNIFED, THE POKE, PETE THE KILLER, FUKTIFINO and ALREADY DEAD. Needless to say it was great, FUKTIFINO and KNIFED are two of the best Irish bands for putting on a proper show, BOXED IN were deadly and ALREADY DEAD... we were nervous and bleeding but enjoyed it loads. Yay! I would say more but... the end is nigh.....



3/4 of knifed watching dave dicator (MDC) scaring small children, dublin

book reviews

really heavy glossy paper and feels like a real quality publication to hold in yer paw. Not just DIY but DIYP — Do It Yourself Properly! I think you can get it for about €10 from *Hope Publishing, 31 Hazel Road, Donnycarney, Dublin 9, Ireland*, email niall@thumped.com for more info.

OUR BAND COULD BE YOUR LIFE
Michael Azzerad (Back Bay Books)
Clocking in at just over 500 pages, this is an impressive piece of work. Subtitled 'Scenes From The American Indie Underground 1981-1991' it chronicles the development of independent music in the USA from the beginnings of hardcore as it grew out of punk, up to the musical climate that spawned the NIRVANA phenomenon. There are 13 chapters and each is dedicated to a different band. The ones on BLACK FLAG, MINOR THREAT and FUGAZI were the ones that, for obvious reasons, drew my attention first, but really the entire book was a page-turner. The sections on THE MINUTEMEN, HUSKER DU, SONIC YOUTH and BIG BLACK also stood out for me and made me want to check out the bands more. (The bit on SONIC YOUTH's method of producing sounds was fascinating, all about how they'd use different mad tunings for

the top of my head. When I looked at the contents I was surprised that EMBRACE and RITES OF SPRING weren't in there, but they're actually covered pretty well in the FUGAZI chapter. It's clear that the bands, people, labels and music Azzerad writes about are very close to his heart. Whether the DIY ethic he documents is still an important part of his life isn't really obvious, but this is still essential reading and an important piece of history written from the point of view of someone who was actually there when it happened.

SQUATTING IN THE BUSHES
Darren and Tina (Direct Action Against Apathy)

Another seriously DIYP project; independent and grassroots as hell but incredibly well done and presented. This is the tale of Tina and Darren's ten-month hitchhiking trip around Europe. At 114 A4 pages there's way too much stuff in here to even consider describing it all, but each country (there are 18 of them) gets its own chapter of photos, diary entries and commentary. The latter is probably what makes this book so satisfying to read, as well as in-depth observation there's lots of reflection and critical thought on what the authors have seen and experienced. In a way it's like a huge big personal zine of the best quality, with its subject matter collected on the road. This has gorgeous clean layouts and fascinating content, and is half done by the long-haired topleman who bemused people with his constant falling over at BOXED IN! What more do you want? Available for €6/€10/\$10 from *Direct Action Against Apathy, PO Box 3345, Belfast, BT9 7LP, UK*, not sure if that price includes postage, email directactionagainstapathy@yahoo.co.uk to check.

STUPID WHITE MEN
Michael Moore (Penguin)

I'm just going to give this a quick mention as I thought it would be an annoying upper middle-class liberal take on the current state of the USA, being sold as 'radical',

mas!) but if you're interested you could try getting your local library to order it in, or wait till the paperback version comes out and in the meantime check out *How The Mind Works* or *The Language Instinct* to get a handle on the sort of approach he's taking. Comes with a big 10/10, five stars and wholehearted recommendation from me.

DOCUMENT: A STORY OF HOPE
(Hope Publications)

Food is good. A book of vegan recipes produced in a DIY fashion was always going to be a cool thing to see. So was a history of one of the longest running DIY promotions collective in Dublin, written by one of its founding members with contributions from lots of other people involved. Neither of those would be an incredibly original idea, but they were always going to make welcome reading matter anyway. Combining the two, on the other hand, was a stroke of genius. This book does just that. Bands that Hope put on back in the day (it ran roughly from 1988 to 1999) were asked to contribute recipes, which Niall and Miriam then assembled into a 160-page book, with Niall's 'memoirs' of the gigs included on every page with the recipes. The reminiscing about gigs makes for fascinating reading, and there's some good contributions from other people who got involved along the way. I haven't tried out any of the recipes yet (I'm not much of a cook, it's taken me a good 6 years of cooking pasta to make it palatable) but they sound great and the next time I get on me cooking buzz I'll have a gawlk! This is only A5 but it's on

to weave the histories of various scenes and labels in with the band coverage really well; labels like SST, Sub Pop and Dischord are all really well documented. For obvious reasons of constraints on space, time and personal experience, this is a selective rather than comprehensive history; there's no coverage of DAG NASTY or DEAD KENNEDYS or the NYHC scene, to name three examples off

but it's actually really good, packed full of facts, statistics and information on subjects such as racism and corporate corruption in America, among many others. And, of course, the full story on just how that gimp swung the presidency. Accessible, funny as hell and highly readable (I did it in two and a half hours straight on a train), you could do a lot worse than this for entertaining but informative reading.

Most of these reviews are positive. I like zines, me. But if I had to pick five favourites out of this lot, they'd probably be...
FRACTURE
INFINITE MONKEY
SHORT, FAST + LOUD
BITE THE HAND THAT FEEDS
UNFIT FOR CONSUMPTION
with honorable mentions to...
SLUG AND LETTUCE
NOSEBLEED
LUCIDITY



ARTCORE #17
A4 - 32 pgs - printed - £1.50!
Hot diggity do... I'd heard a lot about this zine and always wanted to check it out, but I am no exception to the general crapness of punk kids at sending off for stuff, and I never got round to it. So when I found a copy on my travels last summer I picked it up straight away. I must say straight off that it is absolutely as good as everyone says it is. The guy who does it is in his thirties and is thus one of these ridiculously well-informed people like Mel Hughes or Glyn or someone. He totally knows his stuff and has his head screwed on right; I think to stick with the hardcore/punk scene for that long you'd have to, just to avoid getting bogged down in all the petty shit and scene gossip. Anyway he interviews people such as TEAR IT UP, OUT COLD, Steve from Vision On zine and Steven Blush of 'American Hardcore' fame (I didn't like that book at all, but the 'Vaultage' section which features DEVO, RADIO BIRDMAN and TOXIC REASONS among others, it's really interesting. It is pretty cool when you've been active in the punk scene for a couple of years to be reminded that there are *always* people who've been into it for about five times as long as you! My only problem with this zine is that a lot of the text is really hard on the eyes, being white on black in a small font...but perseverance definitely pays off. Don't be as crap as me, send away for whatever the latest issue of this is. 1 Aberdulais Rd., Gabalfa, Cardiff, CF14 2PH, Wales, UK.

DIRECT HIT #2
A4 - 24 pgs - printed... I think - £1.50/\$3

Finally!!! Mel is back after the most ridiculously long wait ever (who cares if he had a kid, they can't take up much time, they're only small!) and whoop de do for that. This issue of DH is considerably thinner than the first but it's packed with great interviews with, among others, Deranged Records, Reflections Records and Max Ward. Interviews are usually the last thing I read in a zine, but Mel really has it down, he always asks good questions and tries to get inside the head of his subjects, and having been involved in DIY stuff for over half his life now he has a few interesting insights of his own. There's no hiding the fact that he's a terrible writer, but that isn't really what matters is it? I can be pretty picky about that kind of thing, but it didn't detract from my enjoyment of the zine at all... in a way it kind of added to it because you can tell that he does it out of sheer love for the music and the ideas, not to showcase his own skills. At the end of the day his knowledge of and passion for his subject matter override everything else. If you don't have it already, get this zine. *Mel Hughes, 26 St. Matthews Estate, Keady, Co. Armagh, BT60 3SF, Northern Ireland. barcod@freenetname.co.uk*

DOWNSIDED #6
A5 - 44 pgs - printed - €3 ppd
Swish looking Finnish hardcore zine that came in the door the day I was planning on finishing the zine review section. In fact an envelope full of them came through the door because me and Erin ordered them for the distro, I think

BITE THE HAND THAT FEEDS
THE POISONED FOOD #1
A5 - 52 pgs - copied - €2 ppd!
Damn, what a deadly zine. For something that's been worked on and talked

about for about two years to actually live up to the expectations of it that have been building up, is pretty cool. It's something of a collision between the personal, political and musical sides of zine-making, and the end result makes for a really enjoyable read. It's A5 cut and paste, which is probably my favourite format for small zines at the moment, and there are interviews with a sociologist from UCD, Niall McGurk from Document/Hope, and a couple of hardcore bands, along with some personal writing and reviews. It obviously has had a hell of a lot of work put into it and it really comes across as being done with a lot of critical thought and sincerity, which is pretty much the crucial factor for me. Hardcore, punk, skating, cooking, sociology, travel stories and some intensely personal stuff as well...what more do you want from a zine? *45 Beech Hill Drive, Donnybrook, Dublin 4, Ireland. thrashfiend@hotmail.com*

BLUNT BASE POLITIK #1
A5 - 4 pgs - copied - free
Nice little freesheet done by a ginger man I once met in college... I don't think he's a student though so don't let that put you off! Four short essays, mainly based around challenging attitudes to various social and political issues, each one accompanied by a drawing... it's interesting. Short but sweet, pick it up if you see it around or email thefridge@hotmial.com.

BLUNT BASE POLITIK #2
A4 - 24 pgs - printed... I think - £1.50/\$3

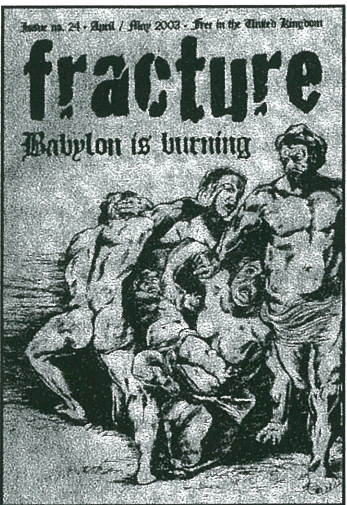
Finally!!! Mel is back after the most ridiculously long wait ever (who cares if he had a kid, they can't take up much time, they're only small!) and whoop de do for that. This issue of DH is considerably thinner than the first but it's packed with great interviews with, among others, Deranged Records, Reflections Records and Max Ward. Interviews are usually the last thing I read in a zine, but Mel really has it down, he always asks good questions and tries to get inside the head of his subjects, and having been involved in DIY stuff for over half his life now he has a few interesting insights of his own. There's no hiding the fact that he's a terrible writer, but that isn't really what matters is it? I can be pretty picky about that kind of thing, but it didn't detract from my enjoyment of the zine at all... in a way it kind of added to it because you can tell that he does it out of sheer love for the music and the ideas, not to showcase his own skills. At the end of the day his knowledge of and passion for his subject matter override everything else. If you don't have it already, get this zine. *Mel Hughes, 26 St. Matthews Estate, Keady, Co. Armagh, BT60 3SF, Northern Ireland. barcod@freenetname.co.uk*

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BITE THE HAND THAT FEEDS
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zine reviews

we'll be selling them for around €1.60. Not really had a chance to read it properly, there are interviews with the likes of OUT COLD and HAYMAKER, lots of columns, reviews and travel stories. Musically the emphasis is on the nastier side of hardcore, fast stuff, thrash, grind, crust etc, so if that's your kettle of tea then check this out... oh and put your glasses on cos the fonts are tiny! *Toni Eiskonen, Sturenkatu 43-45 E 77, FIN 00550 Helsinki, Finland. www.thrashandburn.net*



FRACTURE #3,062
A4 - 100+ pgs - newsprint - free
I've given up writing reviews of specific issues of this zine, because no sooner have I done so than a new issue arrives! At the time of writing it's on number 24, but 25 is scheduled to be out by the time you read this. The content of every issue typically runs something like this: a couple of interviews with bands and other active people in the DIY community, some from the UK and some from the US; a ton of columns that you'd be hard pressed not to find something to suit your mood among; maybe a scene report or a really well written article; and fucking ridiculous amounts of record and zine reviews to keep you up to date on happenings at home and abroad. The last few issues have had lovely glossy colour covers as well. READ THIS ZINE READ THIS ZINE READ THIS ZINE. *Unit 100, 61 Wellfield Road, Cardiff, CF24 3DG, UK. www.sean.chai.dircon.co.uk fracturezine@hotmail.com*

HANGING LIKE A HEX #16
A4 - 90 pgs - printed - \$3 + postage (€5 in Tower)

Big glossy-covered zine that I come across pretty infrequently, but I always pick it up when I see it. It's mainly based around band interviews and reviews, but this issue also has a big deadly article on shoplifting, and one entitled 'The State Of Zines', both of which make for good (if slightly over the head of someone not from the US) reading. The best thing about this zine is that though it's really big and professional-looking, it still keeps the spirit of a small cut and paste zine about it; there's a real sense of personality in the writing which is mainly done by one guy. This issue's on the old side now, but I'll be keeping an eye out for a new one to pinch from Tower. *c/o Ryan Canavan, 201 Maple Ln., N. Syracuse, NY 13212, USA. hanginghex@hotmail.com*

HARDCORE/PUNK GUIDE TO CHRISTIANITY, THE
A5 - 40 pgs - copied - €3 in Mero's

I wouldn't call this a zine per se, more like an essay divided into chapters and presented in pamphlet form. What it looks at is Christianity (no shit) but it focuses specifically on the relation of Christianity to DIY hardcore, asking the question, Is there a place for Christianity within the hardcore scene? The answer that the author comes up with is, unsurprisingly, "no" but it's how he/she (?) arrives at this conclusion that makes for interesting reading. It's incredibly well researched, with no less than five different translations of the Bible referred to, and the arguments are presented in a way that is clear and logical, but not lacking in humour. It's structured, smart, level-headed and free of reactionary 'punk' clichés. Definitely recommended reading. It's published by AK Press who you can get it from for \$3, alternatively Mero might still have copies, alternatively again me and Erin will probably be doing up copies of it that you can get off us for around €1.

HEADWOUND #14

A5 - 36 pgs - printed - €2 ppd/trade
I swore after I'd finished the Downsided review that I would not review any more zines, but then this came along and I liked it so much I had to give it a mention. I didn't even realise I was enjoying it, I just kept picking it up and not putting it down! I don't even have much interest in a lot of the music covered, which I think says a lot about the quality of the content. The band interviews are some of the best I've read in ages, the questions make you think as much as the answers do. There's also really interesting interviews with non-band people (two anarchist support groups and Isy of Morgenmuffel zine) which is always good to see. Pretty much standard zine fare in other parts (reviews and rants mainly), but the delivery sets it apart from a lot of its contemporaries. It's opinionated as hell and while I don't agree with some of what's said (slugging Ian McKaye is NOT DONE in these parts) I think they sum it up best themselves when they say "I'd rather read a person's own opinions than wade through a load of sycophantic wank or fence-sitting" true words! *145-149 Cardigan Road, Leeds, LS6 1LJ, UK.*

INFINITE MONKEY #2/3

A5/A4 - 40/28 pgs - copied - €1 + postage

One my favourite zines of the last while. On first inspection there's nothing exceptional about it, standard scruffy cut and paste effort. One proper read and I was hooked. Combining a ton of enthusiasm for music in all its shapes and forms with a total disregard for swish layouts, the result is hands down the least pretentious zine I've read in years. This guy loves everything from electronic noise to screamo to hardcore to prog rock and is ashamed of none of it! There's an eclectic range of interviews (including CREATION IS CRUCIFIXION, SONG OF ZARATHUSTRA, ATOMSMASHER, KNUT and DREAM THEATER!!!) but my favourite bit was him just babbling on about stuff he'd been up to and bands he'd come across recently and stuff like that. Tons of personality and enthusi-

asm. In a nutshell, if you like zines, and music, and zines about music, you'd have to be a big silly bum not to like this. *Fact. Ewan Frater, PO Box 169, Bradford, BD1 2UJ, UK. www.geo cities.com/snuffan*

KING OF THE SAD PEOPLE #5

A5 - 16 pgs - copied - free

This zine should come with some sort of health warning. First I got so absorbed in it that I nearly missed my bus, and then once on the bus I proceeded to nearly piss myself laughing, much to the bemusement of the people around me. It's basically just a collection of rambles from the guy who posts on Eirecore as bohs punks, and it is just hilarious. Pieces with titles such as "European Crusty Freeloader Translator" and "Yea, it was mental park in the day, there used to be this punk gaff in Smithfield, yea, fucking months ago" give you an idea of the sense of humour — this guy has seen it all before. Probably the funniest bit was the piss-take of Eirecore cos it was so true! Don't know how interesting it'd be to people outside Dublin, but those inside the pale would be well advised not to read it in public, unless you like people thinking you're mental. *The Old Train Station, Palace East, Clonroche, Wexford, Ireland. KOTSP@iol.ie*

LAW OF INERTIA #11

A4 - many many pgs - printed - ??

Sweet buggeration (as we don't say in west cork) I've completely lost my copy of LOI, so I'll keep this brief. It was one of those huuge glossy full colour zines that you get in Tower that are more like magazines really, but it was done by just 2 guys and hence had all the personality of a small photocopied zine, it was really good, pricey but worth it, so if you see a new issue of it in tower do have a flick through and I would definitely encourage stealing it if you are of that persuasion. And if I lent my copy to you, please give it back!

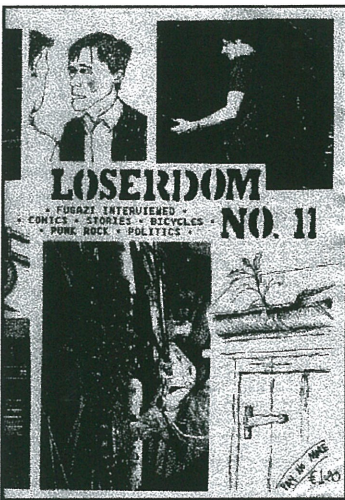


LEAPFROG #9

A5 - 32 pgs - printed - no idea of price but it was €1 in mero's and I think Holy Virility sells it too...

I want to ride my... Bicycle! Bicycle! Yes it's a bike zine, one that I'd come across a few times but never been in-

clined to pick it up until I acquired a Bicycle! of my own! (Sorry for the Queen-isms, I've been sat in front of this computer for far too long.) Everything in here is bike-related; articles about dirt track riding and winter cycling, columns by cyclists, bike product reviews, even reviews of bike websites and other bike zines. If you don't cycle (and you're not into graphic design cos the layout is damn gorgeous) then I can't see this being of much interest to you. Those who do like to use two wheels to get around should like it though... the way it integrates politics via simple lifestyle choices into its subject matter is great. In fact maybe non-cyclists should check it out too...it might sway you towards the best means of transport there is (quicker than anything else in city traffic, cheaper than public transport and cars, environmentally sound and way more fun than walking!). Now where's my Freddie Mercury moustache and crowds of nekkid ladies... *Scott Spitz, 3611 Washington Blvd., Indianapolis, Indiana, 46205, USA. xpeoplespoetx@hotmail.com*



LOSERDOM #11

A5 - 48 pgs - copied - €1.20 + postage
Collaborative effort from those 2 cycling hippies Anto and Eugene, who have separately done similar zines in the past so it's nice to see them teaming up and getting the best of both worlds sort of thing. This is one of those really nice zines with cut n paste layouts, neatly handwritten bits, drawings and so on. I really like zines like that, they feel a bit more real than completely computer-done ones. It's also copied on recycled paper and held together with nice string so the overall feel of it is really personal and DIY. The content doesn't let the side down; lots of cycling stuff, some politics, a FUGAZI interview and some other bits and pieces. None of it is boring and you can tell they mean everything they say. This zine kind of personifies what I like most about the DIY ethos; every time I read it I feel inspired to do something creative myself. I think that says it all. *17 New Cabra Road, Phibsboro, Dublin 7, Ireland. punkcyclist@dublin.ie openshirts@yahoo.com*

NO CLASS #1

A4 - 12 pgs - copied - 50c + postage
Another of these new zines that have been popping up around the Dublin area the last while, along with No Ego and This Friggin Thing. This one has interviews with THE STEAM PIG, KNIFED and BLOOD OR WHISKEY, and lots of big typefaces and empty space. And a picture of Joe Strummer. And that is literally all. Not bad for a first issue though (damn sight better than my first!) and probably worth the asking price for the STEAM PIG interview, which lives up to their usual caustic standards. Like I said, not a bad start, and I'd rather see people getting off their asses and starting something creative rather than sitting around talking about everything they're going to do! I wholeheartedly encourage all this zine action, in the hopes that if people are encouraged rather than bitched at they'll keep on getting off their asses, put out more zines and improve with each one. *Colin Redmond, 17 Castleknock Wood, Laurel Lodge, Dublin 15, Ireland. noclass*

LUCIDITY #2

A5 - 44 pgs - copied - €1 ppd

Damn, in the time it's taken me to put

together one measly issue of Jake's Wrath Ed has gone all out on the publishing buzz, this must be about the fifth or sixth zine he's put out in the last two years. Go the 'Monkey. (Ed would like me to point out that it's actually the eighth thank you very much!) Of all the zines he's put out this would probably be my favourite as well; at 44 pages it has real substance to it which is something I think is important if you're going to go down the 'personal' zine road... very short zines consisting entirely of personal thoughts tend to feel as though they don't have much time or effort behind them, which makes me go "why am I reading this?". But enough about what Lucidity isn't and on to what it is. It's obvious that loads of writing and cutting and pasting went into it, and the end result makes for an interesting window into the mind of the one they call Spudmonkey. There's pieces on religion, living in a bedsit, what CRASS mean to him (it's good and unclinged!) and a lot of very personal diary-like stuff that doesn't really fall into a convenient category... it's very introspective, memories, thoughts about the past and the present and people close to him... it feels weird to read it sometimes, sort of like intruding into the private life of someone I don't really know that well (funny you can know someone for years and still not really know what goes on inside their head) but fair play to him for having the guts to put such personal thoughts into the public view, a lot of people (including me) would have qualms about what is effectively putting your diary into print. If you like to read about American hardcore bands and middle-class righteousness you won't find much to interest you here. If on the other hand you believe that the personal is the political and you like insights into how other people think and feel and interact... you know what to do. Oh and Ed has also set up a website for zinesters interested in trading with him and each other. *Ed Hannon, Downings Cross, Prosperous, Naas, Co. Kildare, Ireland. zinetrade@yahoo.co.uk www.geocities.com/spudmonkey 999*

PAPER, THE #11
A5 - erm i dunno about 60 pgs? - printed - free

I must have done something awful in a past life to be put on Goodlife Records' mailing list, for that is the unfortunate position in which I find myself. So I once bought a CD off their website. Oh, and a t-shirt. But that was it. Does that mean I deserve this damnable punishment? I do not wish to read their catalogue. Neither do I have any desire to buy t-shirts of low-grade metal bands with dodgy politics being passed off as hardcore, or to read 10 line interviews with these bands. I don't know enough about GLR's operations to comment on whether they are as dodgy and major label-ish as everyone says they are, but I do know that for the most part, their idea of hardcore has more in common with gangsta rap than with anything I count as punk (MORNING AGAIN are the honorable exceptions that got me into this mess), and I suspect that that is also the case for most JW readers. On that note let no more be said of it. Ever.

REASON TO BELIEVE #3/4

A4 - 70ish pgs - newsprint - free

Wow, this is totally going from strength to strength. Each issue has a ton of varied articles and interviews and so on, around the basic themes of hardcore, politics and DIY. For example, issue 3 has a Bulgarian scene report, an article on housing co-ops, an interview with E-150 and a huge collection of articles written by and about women in DIY. And that's just for starters. Number 4 has a similar selection of reading matter. The best thing, for me, in this issue was the interview with alternative media organisation Guerrillavisjon; it's nice to hear from political activists who aren't

666@hotmail.com

NOSEBLEED #22

A4 - 36 pgs - copied - €3 ppd

Hippy hop and it don't stop...and thank god for that. Boz is such a deadly writer and artist and has such a bizarre sense of humour that I would lament the day that the zine world might be deprived of his output. In fairness, anything that opens up with an article on how Ian Lawless is actually the devil incarnate and finishes with an interview with ATOM AND HIS PACKAGE has got to be good. In between you'll find hilariously honest record reviews and articles, interviews with some increasingly demented personalities, and social commentary disguised as art. The man's taste in music barely overlaps with mine (I promptly gave away the CD of punk, ska and oi that came with it) but he really knows his stuff and I find this zine to be a consistently good read. Oh and the cover's full colour glossy on this one as well... posh. If you're interested in zines at all (which I presume you are if you're reading this) then this is one that you really should be picking up if you haven't already...it's been on the go sporadically for over ten years now, making it a consistent and important presence on the Irish zine scene, if such a thing exists. Like I said, if you haven't got hold of it already... *PO Box 7674, Dublin 1, Ireland. bozxx@hotmail.com*

REFLECTIONS #15

It's not out yet. But keep an eye on the website: www.reflectionsrecords.com, because you know it's gonna be awesome when it finally arrives. And if you don't know, you'll find out.

(RE)FUSE #2
A3 - 32 pgs - newsprint - free
A3 zines...hmm... not my favourite format it has to be said, it makes me feel like I'm reading a newspaper and makes the thing seem more disposable than it should be. That's pretty much my only quibble with this zine though, as there's a ton of quality writing in it and the layout is nothing short of gorgeous. A lot of the columns remind me of something out of Heartattack and there's a bit of a Crimethinc feel to it as well, but that's not a bad thing! I don't mean to imply that it's a US zine rip-off with those references; the band interviews are with two Dutch bands, OIL and ORWELL NATION, and AMDI PETERSEN'S ARME who are Danish, so the focus is definitely on European happenings, though there are protest reports and columns from both sides of the pond. Also a section on flyer art and a selection of pictures from the MRR archives of hardcore shows way back when. The whole thing is rounded up with three full-page sized posters which readers are encouraged to copy and wheatpaste all over the place; contributions to that section are also encouraged. It's a nice idea and it's cool that they're taking advantage of the zine's format rather than it just being an A4 zine scaled up. This issue's pretty old, I picked it up on holidays in Holland last summer, hopefully they've brought out a new one and haven't packed it in cos the print run is pretty big (5000) and if it came out regularly it'd have the potential to be a deadly Europe-wide resource a la Reason To Believe. *Hugo de Grootstraat 25, 2518 EB Den Haag, The Netherlands. REFUSE_fanzine@hotmail.com*

RIOT 77 #4/5
A4 - 48 pgs - printed - €2 + postage
RUNNIN' FEART #8
A5 - 48 pgs - printed - €1.50
I thought I'd review both of these together, they'd have been next to each other alphabetically anyway and my opinions on each tie in together quite neatly. Both are well put together, nicely printed, carefully laid out zines that cover music I have absolutely no interest in (ANGELIC UPSTARTS, FOR-

intent on sending you to sleep with their postmodernist critique of anarcho-syndicalist theory, or whatever. And if all the political stuff starts to get on top of you, you can just go read tons of hardcore news and reviews. That's the stuff. And you know, it's not a competition, but R2B and Fracture are, between them, really putting their US counterparts to severe shame. This review is well out of date now in terms of issue numbers. But the content of the new issues continues along the same lines, and anyone with a remote interest in DIY and hardcore is encouraged to pick it up. *145-149 Cardigan Rd., Leeds, LS6 1LJ, UK. rtbzine@yahoo.com*

SHORT, FAST + LOUD! #9

A4 - 100ish pgs - newsprint - €3 + postage (about €5 from Mero's or *gasp* Tower)
My favourite of all the big US zines that are distributed over here... MRR: not a fan, Punk Planet: got very indie in the last while, Heartattack: a love/hate relationship, but SF+L is just quality zineage all the way through. Despite ostensibly covering a narrower range of music than any of the aforementioned zines, it actually to my mind exudes a more inclusive feel; one of the two editors is a woman, the columnists include a 16-year old girl and a British guy, the bands featured are a fairly healthy balance of US and non-US (BOXED IN and MIHOEN representing the UK and Holland)...it generally seems to make a concerted effort to break out of the US/straight/white/male-centric mould. Me likes. Considering that I am hardly Thrash Nut Galore (it would be one of my preferred types of hardcore/punk but the old mid paced chug still has a special place in my heart) and thought before reading this that it would mainly go over my head and straight into the waiting arms of Rob Levinge, makes it all the more impressive. New issue out soon/now, can't wait. *225 Lincoln Ave, Cotati, CA 94931, USA. akautsch@aol.com*

SLUG AND LETTUCE #74

A3 - 20 pgs - newsprint - free
Surely everyone must know this zine by now, it's been around for about 17 years! For one person to do a zine for that long is practically inconceivable to me; it's like if I started Jake's Wrath when I was two years old and was still doing it now! Well, sort of, anyway. You know what I mean. Anyway, this is a serious contender with Short, Fast + Loud! for my personal favourite American zine, it's a really good resource with loads of lovely band photos, loads of good columns and articles and TONS AND TONS of reviews. It's nice to see somebody do a hardcore zine and dare to not have any band interviews; they so

EIGN LEGION, DEVOTCHKAS, DEAD KENNEDYS, NEWTOWN GRUNTS etc.) The difference is that R77 goes really in-depth with the interviews, obviously knows its stuff and generally shows a bit of personality (arsy personality, but still). Though the music is at the opposite end of the punk spectrum from my taste, I buy every issue when it comes out, read it cover to cover and generally enjoy it. Runnin' Feart, on the other hand, I found impossible to finish and will never buy again. The focus is on interviews, which consist mainly of two pages of boring answers to boring questions, you'd have to be a serious fan of the bands to find them interesting even as trivia. Though a hell of a lot of work obviously went into it, I couldn't get a sense of the personality behind the zine at all, which just killed it for me. *Riot 77 1, Runnin' Feart 0, Riot 77, 31 St. Patricks Park, Clondalkin, Dublin 22, Ireland. riot77magazine@hotmail.com. Runnin' Feart, 12 Crusader Crescent, Stewar-ton, Ayrshire, Scotland, KA3 3BL, UK. cmasson@tinyworld.co.uk.*

SPIT & INK
A5 - 24 pgs - copied - 60c + postage
I think this is done by Eric Cotton Fist, whether it's a continuation of that zine or is something he does alongside it I'm not sure. First off I have to say that it looks absolutely amazing, it's maybe 40% artwork and the quality of it just blows away the last few issues of Cotton Fist I saw. He's using a computer to layer text over the artwork now instead of cut and paste, and it looks fantastic. The quality of the writing has improved as well, the article "Seeds of Racism, Seeds of Hate" is comparable to an academic essay in terms of the research and standard of citation in it, but that doesn't make it inaccessible. There's a Food Not Bombs interview as well (with the hippy Marianne), some other articles, and some short written pieces on sociopolitical topics that read almost like poetry (good poetry!) which also have artwork incorporated really well into the text. Some of them would make amazing band lyrics, they remind me to a degree of the lyrics on the last CATHARSIS record... basically political but strongly aesthetic too. This is a short zine but there's no filler, everything in it is there for a reason. Hopefully he keeps up this standard; if little and often is the way it works for him that's cool but it'd be deadly to see how he approached a bigger project. *sparkie_303@yahoo.com*

THIS FRIGGIN' THING #2

A4 - 16 pgs - copied - €2
Straight out of Hilcoole (the new Roscommon in my humble opinion) this zine reminds me a lot of early issues of Jake's Wrath... big fonts, lots of empty space and some rather brief interviews and reviews. Apparently you also get a free CD but it was nowhere to be found in my free copy, so can't comment on



that. Anyway, TFT isn't much to look at at the moment, but they are only young, and I think it's cool that they're actually making the effort and getting off their arses (if I had a € for every time I heard someone say "oh yeah, i'm gonna do a zine"...) and who knows, if they're encouraged to keep at it then it will in all probability improve drastically... just look at the work of genius you're holding in your hands right now... haha...but you get my general drift... the spirit is there, keep it up lads. Address? Hello? try www.angelfire.com/apes/goozier

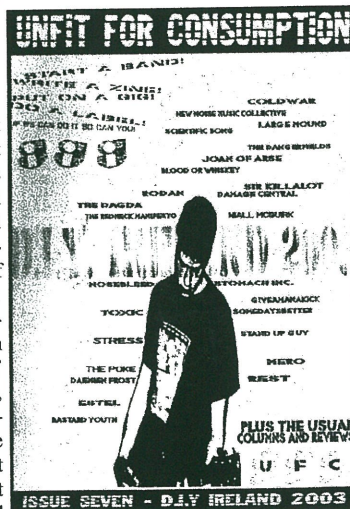
TOILET PAPER #4
A5 - 40 pgs - copied - €2 ppp

Nice personal-feeling zine straight out of Deutschland. Personal-feeling as in it has handwritten and hand-drawn bits and poetry and is very cut n paste, and the writing has a lot of passion and feeling behind it, but it's not an exclusively "personal" zine in the sense of something like Lucidity or what not. There's a lot of political stuff, perspectives on freeganism, anti-consumerism ("Why you should only apply it to JUST about everything!"), creative activism, rape and feminism. A bit of music-related stuff — reviews, a Kevin Devine interview and an article on a gig she put on at her school — balances it out nicely. I read a review of this that said something along the lines of "girls should really check this out" which — though I think it was meant in the best way possible — still smacked of marginalisation of females within "the scene"...yes, you girls go over there and read your ladies' zines, us guys have more important things to be doing...bullshit. Anyone who likes to read zines and is interested in the aforementioned topics, regardless of gender, would probably find this interesting. The only problem I have with it is the layouts; I think a hand-done cut and paste zine has great potential for creativity and interesting aesthetic angles which isn't really utilised here. The content is highly readable and lively and I think the layout could reflect that a lot more; if I saw this on a distro stand I wouldn't be encouraged to buy it, which would be a pity. It's a minor quibble though. I think me and Erin will be distroing this for about €1.60 as well, or you can get it from *Ava Dittrich, Joh. Kohlmann Str. 8, 53913 Swisstal, Germany. alvad@web.de*

UNFIT FOR CONSUMPTION #5
A4 - 48 pgs - printed - €2 ppp

I'm always happy when a new issue of UFC arrives cos it's been a consistently good read over the 3 years or so of its existence. The emphasis is firmly on music; in other issues Trev has given his reasons for this and recommended other zines to read for discussion of other topics. This issue has long and interesting interviews with MOST PRECIOUS BLOOD and Limerick's Aspersions Music Collective (a bunch of ridiculously nice people) and less in-depth ones with GARRISON, COLD WAR and TEAR IT UP. Column section was more notable than usual this time round, with my favourites being a great piece on travelling from Trev, a reprint of Jane Ruffino's huge article on Women in

DIY from Reason To Believe #3, and some chaps' hilarious '101 Rules of Black Metal'. I shouldn't actually need to list all this because if you have any interest in hardcore you should be picking up each issue of UFC no matter what's in it. Not a radically exceptional zine, but a reliable voice in the Irish scene and one that I hope continues to make itself heard. *46 Rosturra Crescent, Woodview Park, Limerick, Ireland. trevmeehan@hotmail.com*



UNFIT FOR CONSUMPTION #7
A4 - 60 pgs - copied - €4 ppp

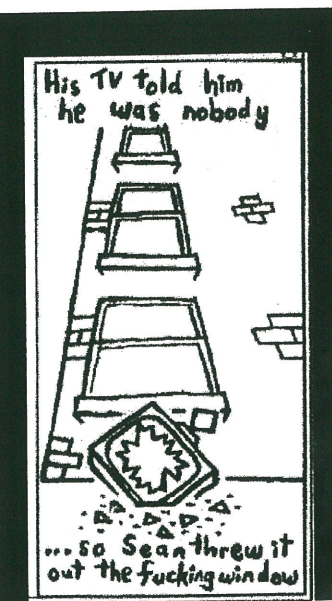
And then there was #6 (much the same as above, interviews with KID BLUNT, 22, DILLINGER ESCAPE PLAN, RFTC among others) ... and now there's number 7 which should go down in Irish DIY posterity as a classic piece of zine-ness! This, in case you managed to miss it, is the Irish scene report issue. 19 contributors, 26 interviews with people active in the Irish scene; mainly bands but zines, record labels and gig collectives are covered too. Pretty much every style of underground music is included, from THE DAGDA to ESTEL via the eclectic likes of BLOOD OR WHISKEY, SOMEDAYSBETTER, COLD WAR, STOMACH INC., REST and loads more. There's such a feel of community to it — tons of people have contributed interviews, columns, reviews and scene reports from every corner of the country, and the result is by far the most in-depth and exhaustive document of the Irish DIY scene in 2003 you're going to find anywhere. What makes it even better is that it comes with a 24-track CD featuring all the aforementioned bands and loads more, so as well as reading about them, those unfamiliar actually get to hear what they sound like. Anyone from abroad curious about the Irish scene should be picking this up immediately, and it also makes an essential starting point for anyone at home new to this punk rock game. Proving beyond doubt that the Irish DIY community is thriving without any outside help from anyone, and it's especially deadly to see that amid all this activity, someone's sat down and taken the time to document it. This will be a valuable piece of history and is essential reading in the present day too. Trevor, the Irish scene owes you a pint.

WE'RE GONNA FIGHT #5
A5 - 52 pgs - copied - €2 ppp

This was one of the first zines to arrive at Scapegrace Towers (aka the box in my bedroom) and after me and Erin had looked at it for 2 minutes we immediately decided to do up lots more copies of it for the distro. Based in France but determinedly focused on DIY hardcore and punk from lesser known corners of the globe; the cover says "stuff from Asia, Europe, South America... for N. America read another zine" and it's not lying. Colombia, Mexico, Poland, Croatia and Indonesia are among the countries included, alongside some stuff from France. The main focus is on interviews with bands from those countries and scene reports, with a couple of reviews and opinion pieces as well. Usually the idea of a zine comprising mainly band interviews makes me wary that it'll be hideously boring, but the interviews here are really well done, high on discussion and insightful questions (reminding me a bit of Mel Direct Hit's style, definitely a good thing!). The English isn't the best which most of the time doesn't matter (damn, my French is awful!) but sometimes it is hard to get the gist of what people are saying when the grammar is all over the place. It's not a big problem though and shouldn't put you off checking out what is a really well done zine dedicated to improving links and networks between DIY scenes all over the world. He also does an A4 4 page newsletter between issues which is like the zine but smaller. Me fein and that Erin one are selling this for about €1.60, check it out. *8 Crs Gambetta, 69007 Lyon, France. w.g.f@free.fr*

WILD HOG RIDE #1
A5 - 68 pgs - copied - £1?

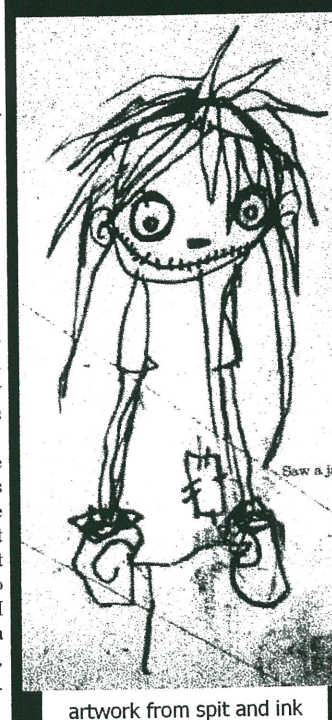
Another zine that covers music I have no interest in whatsoever (pop punk and Metaal in this case) but that wins me over through its personality and sense of humour. I didn't find the band interviews (with HEXXED, NO LESS MY LIFE and P45 among others) very interesting but they're not really the main focus, there's loads of rambling on about stuff that happens in the life of Baron (for it is he, the diminutive DANGERFIELDS bassist, who does this zine). There's an article on baths versus showers where he talks about his lovely new orchid scented bubble bath which amused me greatly because whenever Hornby lived in India Street and I'd stay with him, if there was someone in upstairs's bathroom I'd go and use Phil and Baron's and I was always Amazed at how much girly bathroom products two punk rock guys managed to accumulate between them! Ahem... tangent you say... anyway, the writing style really appeals to me cos it's so unpretentious and informal, the layout is sloppy thrown together cut and paste, and overall I really like it and would buy it again. Have yet to hear of another issue coming out, but I may just be out of touch, so drop him a line and find out. *PO Box 914, Belfast, BT15 5YA, Northern Ireland. less_than_aaron@hotmail.com*



artwork from blunt base politik #1



artwork taken completely out of context from nosebleed #22



artwork from spit and ink

I'm not usually a big fan of reprinting stuff. Most times I read a zine I find something I'd like to reprint, but I refrain from it. I'd rather try and express things in my own words. It's kind of like bands doing covers; one or two well-chosen ones is ok, too many defeats the point of creating an original medium of expression in the first place. Just this once though, I thought I'd present you with some of my favourite bits from zines I've read over the last while.

Typical Column for any Fanzine...
I I I I I I. ME ME ME ME ME ME ME ME. The crazy things I do. The crazy things my friends do. My band my band my band my band my band. Our scene is great, and by inference, yours is worthless. I'm so witty. Here's a lyrical quotation from, or perhaps a mere mention of some obscure band, just to prove how Punk I am. It's like DANNY AND THE DRESSMAKERS said - "what am I gonna do Cathy and Clair?" My opinion matters, what I say goes, my every word is gold. READ ME, READ ME, READ ME. LISTEN TO ME, LISTEN TO ME, LISTEN TO ME. I'll just mention a Punk Rock star in passing, as if we're best mates, as I was saying to Ernie Badness out of CONTROL ZONE when we took tea together last Tuesday. Now I shall go in to great length explaining some minor fracas that I had with some other non-entity. It will, of course, be blown out of all proportion, and the debate will rage for six years, far out of keeping with its import. My zine my zine my zine my zine my zine my zine. Here are a couple of examples to prove how non-sexist, non-racist and non-homophobic I am. Following this, I will hold forth on my loathing for some other Punk Rock sub-genre, and my reasons for this.

-Jas Toomer, Fracture #14

OUR FUTURE

What are we supposed to do? Work shit jobs for the rest of our lives?

No. We're not.

One of the worst ethos of hardcore is the idea that getting a job equates to selling out; to being one with Babylon. I have watched so many friends pass away from their idealism and alternative lifestyles because they had to get jobs. As if there was no way to have a "real" job and to be involved in punk culture.

The struggle is not about avoiding a job. The struggle is about taking the philosophies, ideals, and alternatives of punk along for the ride.

There is no wrong in becoming a lawyer, a doctor, an insurance salesperson, a fire fighter, and maybe there is nothing wrong with becoming a cop. There is no glory in working at 7-11 for the rest of your life. That

doesn't make you revolutionary. To be revolutionary you have to find a way to synthesize your youth and your punk lifestyle with your work and your adult life.

The sell out happens when you hide your past, when you change your present, when you force yourself to become the pre-conceived notion of what it means to be your work. You are a sell out when you value people for what they own and how much they are worth. You sell out when you become what you own as opposed to what you do and think.

Hardcore is about freedom, independent thought, self-realization, and autonomous action. As each of us gets older we have to find ways to reinvent work, to reinvent family, to reinvent love, to reinvent what it means to be an adult.

We already reinvented music. We reinvented the barriers between performer and spectator. We shattered the box that contained music and youth culture. We reclaimed it and completely decentralized it. Every day all over the world some kid takes control of their lives as they reinvent music by picking up an instrument, or by setting up a show, or by publishing a 'zine, or by putting out a record.

There was a time when that was not done. It was simply not done.

Now we're older. We are in our thirties, forties, and yes some are even older. What now? Do we just stop? Are we done? Have we accomplished all that we planned?

I got news for you punk, you will soon have to work. And you're going to get old.

I have seen too many friends torn apart by the pull of conflicting necessities. We live in a world where we must work. A few people find ways around it. But for the vast majority of us we must work. It is a simple fact of life in the 21st Century.

So our scene cannot equate 9 to 5 with selling out. We cannot equate parenting with selling out. We cannot equate maturity with selling out. We cannot equate responsibility with selling out. If we do then we kill ourselves. We cut ourselves off from each other.

Are we mere tourists? Doing our time in the punk community until the pressure of adult life pulls us out of that naive phase. Or are we something more? Are we willing to take the next step? To take the ideology with us as we grow and develop? Are we going to go the distance?

We are getting older my friends, and the revolution has just begun.

-Kent McLard, Heartattack #31

a recipe. Not a reprint (except from my 'how to be a responsible adult' notebook thanks to my ma)

I just cooked something proper that actually tasted good (something of a first for me!) so here we have a recipe for lovely minestrone soup. If I can cook this anyone can. believe me.

what you need:
splash of olive oil, bit of butter
1 onion, 1 clove garlic, 2 carrots, 4 sticks celery, 1/2 can kidney beans (or butter beans, or whatever takes your fancy in the bean line), 1 big spud, and any other cookable veg you feel like.
2 cups boiling water, 1 stock cube, 1 cup tomato passata (that runny tomato stuff you can make pasta sauce out of), 2 soup spoons tomato puree
(to make it vegan just leave out the butter, use a bit of extra oil at the start to compensate, and use a vegan stock cube)

- do it:
1. Put on some good cooking music (for some reason I like The Steam Pig) and chop up the onion and garlic.
 2. Gently heat the olive oil and melt the butter in it. Chuck in the onion and garlic.
 3. While that's cooking chop up the carrots, spud and celery.
 4. When onion and garlic is nicely cooked throw in the veg, but not the beans yet, and give them a good stir so they're coated in the oil/butter.
 5. Add the boiling water and the stock cube. Turn the heat all the way up and stir like mad for a minute.
 6. Throw in the tomato passata and puree, stir it all up and bring to the boil.
 7. Lower the heat and simmer for 10 mins.
 8. Check that any big chunks of veg are cooked through properly. Throw in the beans and simmer for another 5-10 mins.
 9. Put in bowl, sprinkle chopped parsley or grated parmesan on top if you feel like it.
 10. Eat.

That makes a big pot that'll serve a couple of people, or one person over a few days. There's so much veg and stuff in it that with a bit of bread it's pretty much a meal in itself. I was actually surprised at how nice it is seeing how crap I am at cooking. Viva la minestrone.

Halo and thanks for putting up with me to All the people interviewed this issue, and all who contributed. Hornby. The ma and da. My long-suffering summer flatmates Erin, Sonya, James, Crow, Daire, Ciara and Angela. Jamie & Willie. Mero, Ed, Bernard, Rob D, Sujj, Kollin, Skippy, Bushie, all the people who've made it fun to live in Dublin, and all the people around the country and abroad who've made it fun to leave Dublin! See yous next time!

Liadain XX